THE NEW YORK DRAMATIC MIRROR.

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SCIENCE ON THE STAGE

BY CHARLES BARNARD

There is in a certain well-known novel this curious incident: The heroine writes a note and uses a piece of clean blotting paper to dry it. The blotting paper is left on her dressing-table before the mirror. As it lies there the letters impressed on the blotter are distinct, but cannot be easily read. In the glass the writing is reversed and the image in the mirror can be very easily read. By holding the blotter before the mirror one of the characters of the story is enabled to read a letter not intended for his eyes.

Here a knowledge of the laws of light, in other words, a knowledge of science is made of use in a novel. The incident could be used with good effect in a play and would then illustrate the practical use of science upon the stage. Now, if the character in the story had not known that the first impression on the blotter was reversed and that the mirror would again reverse it, he might not have been able to read the letter. That he did so implies that the author knew that this effect was possible and the reader, recognizing the fact, or proving it by experiment, is pleased to notice the incident. There is a double pleasure for the reader. He sees the development of the story and at the same time notes the skilful use of science by the writer.

Some years ago, there was given in this country a play having a scene that may serve to illustrate another use of science on the stage. There was a murder committed in this play, and the characters in the drama were supposed to be entirely ignorant concerning the identity of the murderer. In the next act some one suggests that the last thing seen by a dying man is impressed on the eye never to fade. What more simple than to have a surgeon carefully remove the dead man's eye and examine it. This is done (happily off the stage), and the murderer is convicted on the evidence of the surgeon, that the portrait of the murderer was plainly visible on the back of the dead man's eye.

This scene was thought to be deeply impressive on account of the author's remarkable knowledge of physiology. It was, indeed, remarkable. No such effect is possible, for the simple reason that sight or vision is subjective and not objective. Light falls upon the retina precisely as light falls upon the screne of a camera. The eye is, in fact, a camera, with a difference. In the camera the image produces a picture in light and shade (in the photograph a difference in chemical conditions). In the eye, the image has no existence, as it is only a sensation. We do not make pictures and then examine them by means of the optic nerve. We say we see a man. We really only experience a sensation that we call the figure of a man. This incident was, therefore, only nonsense science on the stage.

There was given at one time, in a very clever play produced in New York, a scene that may still further illustrate the use of physiology in a drama. The hero tends a draw on a railroad bridge. The villain, wishing to wreck the train, gently waves his handkerchief, saturated with chloroform, before the face of the draw-tender and he, with great good-nature, falls asleep and thus permits the villain to open the draw. Of course, just at the last moment the heroine appears, closes the draw and saves the train that, to the delight of the audience, thunders across the bridge and the stage.

Chloroform will certainly put you to sleep—provided you are willing to abide the sickening odor and are willing to be put to sleep. Even then it would be necessary to place the handkerchief, wet with the cold liquid, directly over the nose and mouth to exclude all, or nearly all, the air. Now, to merely wave a handkerchief before a wide-awake man in the open air and to imagine that he will quietly and in spite of himself, fall asleep is to ask the audience to accept a half-truth in science. The dramatic effect was good, but it implied the use of science on the stage in a way that would be dangerous and probably fatal to the success of the scene.

In Shenandoah, Mr. Bronson Howard has made a bold and effective use of science on the stage that is both correct and of absorbing interest. When the signal lights are flashed from the dark, wooded heights of Three Top Mountain the audience look on with breathless attention. The telegraph has made them familiar with the use of the Morse alphabet in signaling. The Heliotrope, an instrument for flashing messages across the country, is distinctly a scientific apparatus. Out of it sprang the army signaling system by means of flags and torches. The fiery signals in that wonderful scene in Shenandoah are clearly founded on the Heliotrope, and American audiences are sufficiently educated to intelligently grasp the author's clever use of science. Even if the war had not taught them the use of signals, their general knowledge of the telegraph would be quite sufficient to enable them to grasp the meaning of the scene.

These dramatic incidents serve to illustrate what may be called the direct use of science upon the stage. In such a scientific apparatus, fact or law is used to produce an effect on the audience. We may now examine one or two examples of the indirect use of science on the stage.

Mr. Neil Burgess' very ingenious mechanism for exhibiting a horse race is clearly founded on a knowledge of the physiology of vision. The apparatus was the result of long study, both of mechanism and the laws of vision, and was invented in great part several years ago. In fact, The County Fair was "written round" the machine after it had been completed in all its details. We have, in this mechanism, the combination of three horses traveling on a moving floor (based on the old horse-power machines) that gives way under the horses' feet. Consequently, they stand still while actually running. Each floor under each horse is itself on a track or carriage, so that it can be moved along a railway track. Thus far, the invention is based on mechanical science. Behind the horses is a moving panorama, and in front of them is a flying picket fence. Now, if the fence and the panorama are made to move in the opposite direction to that which the horses seem to take, the eye is deceived, and by a simple optical illusion the horses appear to move faster than they really do move—technically, they seem to exhibit the energy of transition, while really doing nothing of the kind. In this respect the mechanism is founded on the physiology of sight. Finally, Mr. Burgess moves his panorama and fence by means of an electric motor—electrical science.

In The Main Line, the sound of the telegraph wires singing in the wind is used as an incident in the fourth act. In producing the play some difficulty was at first experienced in reproducing the curious vibrating sound of a number of wires strung on a telegraph pole and moved by the wind. The first step was to make a careful study of the sound itself. It appeared to be imperfectly harmonic, with many overtures and accompanied by "beats" or those peculiar, pulsating effects observed when two notes are nearly, but not quite, in tune. In order to reproduce this effect a long study of organ pipes was made, and it was finally decided to use four flute pipes tuned to F, A, B flat, and C in the "two foot octave." F, A and C make the common chord of F. This would give pure harmony, and then, by adding the B flat, we had a note discordant to A and C, and imperfectly concordant with F. We had, therefore, harmony, partial discord and complete discord, and the resulting combined tones were precisely like the harp-like tones of a number of telegraph wires of equal lengths, but of unequal tension. The beats were clear and the unitones were almost precisely like those of vibrating wires. This may illustrate the indirect use of the laws of musical vibrations or sound to produce an effect upon the stage.

Henry Irving, in his wonderful production of Faust, in this city a year or more ago, used science with admirable effect. Fire flashed from the swords in a duel—clearly the use of electrical science. The witch pours liquid fire from a ladle, and the fire flows like water on the stage—plainly a chemical effect.

The drama is the highest art known to us, because it combines all arts. In the scenery we have the fine art of painting, in the actors we have the fine art of elocution and the minor arts of costume and fine manners, and the great art of acting. Grouping and a pose upon the stage suggests both statuary and painting, while music accompanies all the other arts. These arts are combined to present another art—literature.

We live to-day in a time of science. The theatre, if it be a mirror to nature, must image our own times as well as the romantic, picturesque and poetic past. We live amid scientific apparatus, tools and machines. If the drama is to picture men and women of to-day it must recognize science as an essential part of every man's daily life. It is not enough that the painter uses his brush to present the scene of to-day. It is not enough that the carpenter, with his wonderful skill in mechanical effects, should try to imitate or suggest the steamship, the locomotive, the telegraph, and other modern features of our lives. The theatre must call in the man of science, lest we fall into the melancholy mistake of presenting nonsense science. Moreover it must be recognized that American audiences are, in greater or less degree, familiar with science, and if mistakes are made on the stage, they are very quickly discovered, and instantly become "a source of innocent merriment."

To illustrate the present position of audiences in regard to scientific progress we may take a scene from a once very successful play. In this play a photographer is represented as taking a portrait of one of the characters. Just as he has removed the cap from the camera he is called away and during his absence the sitter is quietly murdered. On his return the photographer examines the plate in his camera and finds a picture of the murderer. The effect was certainly dramatic and once won rounds of applause, because audiences did not know that such a thing was simply impossible. It is very doubtful if, in these days of amateur photography, such a scene could be presented at all. The audience would probably smile, and that would be the end of the scene if not of the play. Our people have grown up to this point, at any rate, that when a camera is used on the stage it must be used properly. A camera can be used on the stage with wonderful effect, but it must be in the hands of people who know how to use it.

One man of science has already invaded the stage, and that is the electrician. The electric light has been adopted in many of our finest theatres, and has already proved of the very greatest value. It is far more pliable than gas, it can be placed in positions where gas would be exceedingly dangerous, and it has given the "gasman" opportunities to produce novel and artistic effects in his important field of work. It has been accepted by the scene-painter because it enables him to produce effects of light and shade that would be impossible with any other form of light.

Who next should be asked to come upon the stage? Every man of science. The civil engineer, the hydraulic engineer, the mechanical, military and naval engineer; the chemist; the physiologist, and most important of all the physicist, or student of physics. We shall be wise if we also ask the botanist, geologist, zoölogist, lest our scene-painter give us the date palm growing beside the cedar tree, or the property man bring on a real, wild, stuffed monkey gamboling with a Polar bear.

Of all the men of science who may yet come to the aid of the theatre the physicist will prove the most generally useful. He is the student of nature. He understands the laws of light, sound, heat, electricity and magnetism. It is by the wise use of these laws that the great stage effects of the future are to be obtained. Our stage carpenters already understand the use of mechanical science. Chemistry is already used to obtain certain effects of fire, smoke and colored lights. Electricity has secured a footing on the stage and will be more and more freely used to obtain effects of light. The engineers, the botanists, zoölogists, and geologists will save us from mistakes like some seen in certain plays on the New York stage this season, and the student of nature will show us how to produce new effects.

It is safe to say that it is quite possible to produce upon the stage almost any scene in modern life, art, industry or science. The casting-room of a blast furnace, a rolling mill or the interior of a steel plant for making Bessemer metal would seem to be rather difficult things to put on the stage, and they are not difficult. For instance, a Bessemer convertor in operation is perhaps the grandest metallurgical display to be found in the world this side of a volcano. There seems no way in which the huge, roaring, fiery vessel could be placed upon the stage, and when it tips over and pours out its cataract of white-hot steel the audience would probably be in a panic. Yet, in the opinion of the writer, it would be quite possible to represent a Bessemer convertor in action on the stage in perfect safety.

How it can be done the writer most modestly declines to tell.

Naturally it will be asked, who is to decide in case the physicist or any other man of science is to be asked to assist us upon the stage? Will the author say he wishes such or such an effect and look to the stage-manager, or will the author consult his man of science before bringing his play to the theatre? Clearly it is the author. If he does not know how his desired effect is to be produced (and he cannot know everything) he must consult some one who does know, and they two will together consult the stage-manager.

It is doubtful if any man of science could produce a new effect unless familiar with the stage, and it is the union of three minds that will give us our great results in the future. The scientist to tell us how; the stage-manager to apply the knowledge on the stage, and the poet to shed over science "the light that never was on sea or land."

Lastly, it may be objected that science on the stage will be hard, dull, undramatic and uninteresting. It will be, unless the author be a poet and dramatist. We live in an age of science, yet men are men, and love, romance, poetry, self-sacrifice, heroism and all the goodly motives of heart and soul survive to-day, and they are just as strong as in the days of the unromantic and unscientific past.

B. E. Woolf, journalist and playwright, will contribute a paper on "Contemporary Stage Humor," next week.

THE GONDOLIERS.

The entire arrangements for the production of Gilbert and Sullivan's new opera, The Gondoliers, in this country, have at last been made. At the Park Theatre, this city, which is now closed and is being put into perfect order for the event, the opera will be given its first production on next Tuesday, Jan. 7. A. M. Palmer takes complete charge of that house for the run of the opera there and will place the business management in the hands of either Wesley Sisson or William R. Palmer, while the popular young treasurer, John T. McKeever, takes charge of the box-office. The sale of seats begins on Thursday, and to judge from the demand already made, the opening night will be a most brilliant one. The English company which will present the opera may be expected here the latter part of this week, as it sailed from England on last Thursday. After its run of eight weeks at the Park Theatre, the opera will be transferred to Palmer's Theatre.

Francis Wilson and his company will be the first to present the work in Philadelphia. Arrangements to that effect having been made on last Saturday. Mr. Wilson will take the part of the Duke, appearing for the first time in one of Gilbert and Sullivan's operas, and the piece will be put on at the Broad Street Theatre on March 1 for a long run.

For the rest of the country, John Stetson puts two companies on the road to produce the opera East of Pittsburg, while Manager David Henderson of the Chicago Opera House starts three companies on the road for the Western cities. Putting so many organizations on the road in The Gondoliers will, it is supposed, be a barrier to pirates.

THE Kendals will most probably take home to England with them, as the fruits of their toil in this country between $75,000 and $100,000. In many theatres in which they appear outside of this city the price of seats has been raised.

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CURRENT AMUSEMENTS.

CASINO—Erminie, 8:15 P. M.
GRAND OPERA HOUSE—Annie Pixley, 8 P. M.
HARLEM OPERA HOUSE—Hermanns, 8 P. M.
KOSTER AND BIAL'S—Young Don Juan, 8 P. M.
LYCEUM THEATRE—The Charity Ball, 8:15 P. M.
MADISON SQUARE THEATRE—Aunt Jack, 8:30 P. M.
PEOPLE'S THEATRE—My Jack, 8 P. M.
TONY PASTOR'S—Tony Pastor's Own Company, 8 P. M.
THIRD AVENUE THEATRE—Marina, 8 P. M.
UNION SQUARE THEATRE—The County Fair, 8:15 P. M.

CREDENTIALS FOR 1890.

THE DRAMATIC MIRROR's new correspondent's credential is printed from a steel-plate in black ink on blue-white paper, and bears the Editor's signature in fac-simile. The figures "1890" are stamped in red outline across the centre. The certificate is affixed to a leather cover in dark olive.

The credential above described is the only one issued by THE MIRROR. Managers are requested to peremptorily confiscate and mail to this office the red-covered 1889 cards, should any such be presented for recognition after this date.

Correspondents who have not yet returned their old credentials are notified to send them at once. The new credentials are being made out and dispatched as rapidly as possible.

We would esteem it a favor if correspondents would send us their street or business addresses or post-office box numbers.

HE TOOK THEM IN.

OUR London contemporaries are in a state of virtuous indignation, anent a literary deception recently practiced upon them, and which they have just discovered.

Some months ago a racing-man, well known in fast circles as BENZON the plunger, succeeded in plunging so deeply into the mire of impecuniosity that he got stuck in the mud. Within a very short time, Mr. BENZON had managed to get rid of £250,000—a wonderful performance in the eyes of the English journalist—and this interesting young "sport" was induced to try and make another fortune by relating how he lost the last. As may be supposed, the result of these startling revelations was very like those of the conjuror who explains how easy of performance his tricks are. The reading public knew as much when they had laboriously perused the plunger's book as they did before; but the essential was accomplished—the book sold like hot cakes, and Mr. BENZON's name was proudly inscribed by his admiring contemporaries in the great day-book of British authors.

The sequel to this solemn literary consecration, however, has proved less satisfactory. It now appears that while Mr. BENZON was quite willing to pose before posterity as a gentleman and a scholar, he was not gifted with the facility of giving expression on paper to his rich vein of thought; in other words that his only previous literary achievements were accomplished in his betting book, and that the British lion had been gulled into reading a book of which the plunger had not written a line. Rather than lose both fame and profit that entertaining gentleman resolved that so slight a thing as mental incapability should not be allowed to stand in the way and so found a poor devil who could write, and who, in consideration of a small fee, would write the tragic tale and sign it with BENZON's name.

Weeping and gnashing of teeth has followed the reception of this disclosure in the camp of literary London, and Mr. BENZON is being called some very unkind names. Our esteemed contemporary, the *Whitehall Review*, gravely remarks that it "certainly seemed to be unlikely that a man who had been so foolish in money matters would have had brains enough to write a book." This, we think, is an opinion expressed rather late in the day. When the book was published the London press noticed it most extensively, especially the *Whitehall Review*.

It certainly seems to us that if our London *confrères* kick anybody it should be themselves for being so easily and so thoroughly duped.

WORDS IN PLAY-TITLES.

WITH reference to an article that appeared in this paper last week, we have received the following interesting communication from Mr. BOUCICAULT:

To the Editor of the Dramatic Mirror:

SIR.—I read in THE MIRROR of last week an editorial statement that there was no copyright in the word or words composing the title of a play, but only as a trade-mark in connection with the work. I read to-day casually a report contained in a morning journal that a case has been recently tried in the United States District Court, before Judge Bradley, in which the "celluloid" company claimed the exclusive property in that word—which they invented—and claimed, also, that the Worcester and Webster dictionaries and the Chambers' Encyclopedia should be restrained from containing that word. Judge Bradley is said to have sustained this claim.

With all respect to that court and its judge, I beg to maintain that your position is right. I invented the words Arrah-na-Pogue, being a title to my play. I wished to enjoy the exclusive use of it, and applied to the Vice-Chancellor's Court in London. My counsel was Sir Hugh Cairns, one of the greatest equity lawyers of his time, subsequently holding the highest legal offices under the Crown. He informed me, without hesitation, that it was impossible to copyright a word; that no statute gave exclusive enjoyment of an expression to any individual. Vice-Chancellor Wood fully sustained this opinion.

I would add that I had invented the words; but the moment they were published, it seems, they became *publicis juris*, and were incorporated in the language. I think that on appeal, Judge Bradley's decision would be reversed, for in the interpretation of such questions American and English law is identical.

Yours,
DION BOUCICAULT.

NEW YORK, Dec. 28, 1889.

We are glad to have this assurance, that our position on this subject is sound, from one who has made it a special matter of investigation, and whose exclusive knowledge of theatrical customs and legal precedents affecting dramatic property, entitles him to be ranked as an expert.

And, by the way, although it would seem to be the simplest matter in the world, our domestic copyright law, and particularly the rights it confers upon dramatic authors, seems to be generally misunderstood. Men whose profession it is to write plays and men whose business it is to buy and produce them, with few exceptions, know little or nothing of the statute, its interpretations by the courts, or even the requirements to secure copyright.

There are, as we said last week, many people that imagine the mere filing of a title is sufficient to copyright a work. There are others that consider the best and only way to protect a play is to conform to the requirements and take out a copyright.

As a matter of fact, stageright is safer than copyright. And yet we do not think that there are many authors who could tell us what are the superior advantages of the former, while we are almost equally certain that but a small minority could even intelligently and correctly define stageright and copyright.

This ignorance is the stranger when we reflect that not only are the two methods easy of comprehension, but that they vitally concern the business interests of authors and managers. There is no excuse for men to be ignorant of the specific laws and customs governing their particular industries.

It is our intention shortly to place the requisite information conveniently before the members of the profession. We shall endeavor to induce the eminent lawyer who, we believe was the first, as he is undoubtedly the most learned, advocate of stageright, to contribute an exhaustive article on the subject to our columns.

ON A HIGH PLANE.

THE MIRROR'S series of dramatic essays is attracting a great deal of attention. The scholarly, vigorous, and dignified articles in the new department, written by the foremost writers on theatrical subjects of the time, have provoked discussion and controversy in the press, and awakened deep interest among thoughtful professionals and the intelligent playgoing public. The subjects selected by the writers have been varied, timely and instructive, and their treatment has been marked by force and originality.

This week we publish a paper on an entirely new topic, from the pen of Mr. CHARLES BARNARD. "Science on the Stage" is a prolific subject, and there is no other writer we know of besides Mr. BARNARD, who is equally informed on matters of science and matters of the stage.

The essays already presented on our first page form a more valuable contribution to current theatrical literature than anything that has ever been given to the world by any dramatic journal in Christendom.

Mr. BOUCICAULT has discussed "The New Departure;" Mr. LANCASTER, "Mirth in Melodrama;" Mr. MONTGOMERY, "Actors and Newspapers;" Mr. STUART, "Foreign Idols versus Domestic Gods;" Mr. BARRON, "Progressive Realism," and Mr MATTHEWS, "The Dramatic Author and the Theatrical Critic."

A high plane has been quickly established by these essays, and it will be sedulously maintained during the year just beginning. The list of distinguished writers will be steadily increased, and the department will always present the best thoughts of the best native and foreign writers on dramatic art in its various departments.

CLEMENT SCOTT, who has filled the responsible post of dramatic critic on the London *Daily Telegraph* for the past fifteen years, says he possesses a collection of letters that will be valuable some day. These letters are from managers and actors of note who have in turn blessed or damned him, and, being pasted side by side, form a striking change of mind on the part of the various writers. "On one page," says Mr. SCOTT, "anyone can see what an infamous person I am—how dastardly, how cruel, how cowardly, how contemptible, how unfit I am for human society. Criticism, indeed, say these sneerers; it is not criticism, but retaliation. Time passes away, and from the very same men and women I receive the most extravagant and fulsome compliments." We submit as an appropriate motto for this unique collection of contradictory documents, 'Scratch and ye shall be scratched, tickle and ye shall be tickled!"

CHRISTMAS has glided by on the swift, noiseless wheels of time; another year has been added to the past, and the new—the eighteen-hundred-and ninetieth of the Christian calendar—is at our gates, pregnant with hope and fair promise. The Christmas week was most unseasonable and unsatisfactory. The streets were free from snow and frost; the rythmic melody of the sleigh-bells was absent; the temperature remained phenomenally and unpleasantly high, and that eminently respectable old gentleman, The Oldest Inhabitant, has declared it to be without precedent. One thing alone has come to remind us of Winter rigors, and that is the new and fashionable disease "La grippe." Many members of the profession are laid low, incapacitated for work, and the list is steadily growing. Perhaps no place is so favorable for the spreading of the disease as the wings of our metropolitan theatres.

LOOK out for the scribe who sits in judgment on theatrical performances for the Daily *Courier* at Lafayette, Indiana! He fairly bristles with righteous indignation and maintains that "from recent occurrences it seems that the time has about arrived for the people of this town who are patrons of the (*sic*) music and the drama, to rise up and enter a vigorous protest against all such impositions as those practiced by The Pearl of Pekin company, with LOUIS HARRISON and a cracked piano, and the Said Pasha company." It appears that the respective advance men of these companies had made the rash promise that the opera to be presented should have the benefit of full orchestral accompaniment. But according to the *Courier* scribe "The Pearl of Pekin company had the effrontery to appear with one stale instrument and that an asthmatic piano hardly up to the standard of those in beer-halls," while, according to the same authority, the complete orchestra of the Said Pasha company "consisted of one violin and the same old asthmatic piano, and amusement patrons were again forced to submit to a confidence game." From all of which we gather that there are no *muscae domesticae* on the local critic of Lafayette, Indiana, and that even a one-night-stand audience will turn when trod upon.

THE London *Musical World* finds fault in a recent issue with what it is pleased to term the eccentricities of style of the criticisms in the *American Musician*. After our disclosure, a few weeks back, of the origin of a prominent London paper's criticisms, the reproach of the *Musical World* is decidedly refreshing. American style, according to the English ideal, may at times be open to discussion, but our matter is at least original.

IT is the opinion of the Nashville *Banner* that "there has been a good deal of ill-considered and ill-directed dramatic criticism in Nashville of late, a character of criticism which has not done justice to Manager MILSON." One might imagine that Manager MILSON had been "striving" to be an actor. But the criticism referred to does not affect him in that manner. It is apparently a reflection on his bookings, for we find the injustice done him to arise from the fact that "the manager in Nashville cannot gobble up all the best companies, turn them out of their pre-arranged circuits, and bring them in regular succession to the Theatre Vendome." While it is admitted that Manager MILSON has booked some very common shows, the *Banner* makes the point that some of the entertainments which the critics have shuddered over have been received with manifestations of public favor." Under the circumstances we should not consider dramatic criticism at all ill-considered or ill-directed.

WE take a pardonable pride in the opinions of our Christmas number, that are appearing in the columns of scores of our contemporaries. Extracts from these opinions, republished by THE MIRROR, show that our latest holiday issue has been commended most heartily and most generously throughout the length and breadth of the land. We doubt if any other American Christmas publication has been praised either so liberally or so universally. In reproducing many of these notices we are prompted by a desire to give the members of the profession and our readers generally an idea of the high esteem in which THE MIRROR is held by the leading journals of the country, and also of the appreciative reception accorded the most brilliantly successful of all our holiday numbers, at their hands. To form a fair estimate of the dignity and importance to which dramatic journalism has been lifted by THE MIRROR it is only necessary to read what the newspapers are saying about it.

IF President GERRY, of the S. P. C. C., had been in the neighborhood of historic Tammany Hall on Sunday evening, he would probably have had his views on the subject of stage children considerably shaken, if not shattered to a magnificent ruin. A group of little actors, gathered around several mammoth Christmas trees, received their beautiful gifts with chubby cheeks glowing and merry eyes bright with anticipation of good things in store. Grand Sachem PASTOR, who presided, beamed upon the little ones like a good fairy in evening dress, and the scene indicated beyond all doubt that the children of the stage are cared for as kindly as any the wide world over.

AN unusually small number of combinations have gone to the wall thus far this season. Indications are reported, however, that several will succumb during the next few weeks. The shaky parties are not prepared to withstand the precarious receipts of such one-night stands as entertain them.

THE USHER.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

"It was nervous prostration" last season, and now it is "La Grippe."

I do not think that we would have heard much about the latter had it not come from abroad. That gives it tone, and converts the ordinary colds prevalent at this time of year into a fad.

With the unseasonable weather we have experienced this Winter it is not at all strange that the whole community is barking and sneezing and blowing its collective nose.

Another source of ill-health is the disgustingly filthy condition of our streets. Not only the side streets, but the avenues reek with dirt, and every gust of wind sets a blinding dust in motion and carries disease-breeding germs into sensitive throats and lungs.

There is much to be proud of in our great city, but the administration of its public departments is a shame and a disgrace.

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Many members of the profession are reported to be under the weather, and, of course, it is stated that they are suffering from the Russian influenza. Probably few of them really have that disorder. A prominent physician described the genuine "grippe" to me yesterday.

He says that the symptoms are well marked and unmistakable. They consist of intense pain in the region of the loins, and throughout the muscular system; frontal headache; sometimes—but not always—a nasal discharge, and heavy depression of spirits.

The disease *per se*, he added, is never fatal; but in the case of patients recovering from pneumonia, or with weak hearts, or in an enfeebled state from other causes, it becomes an indirect source of danger. If you get the disease go to bed and send for your doctor, who will pull you through quickly.

The germs of "La Grippe" are said by the microscopists to be the most active of any known. In the warm temperature of the past few days they were as lively as fleas.

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Among other interesting features of this issue of THE DRAMATIC MIRROR is an article by Madame Modjeska on "Stage Tears," and a dramatic sketch from the pen of Abi S. Jackman.

The vexed question of the value of genuine emotion in dramatic art is skilfully and sensibly discussed by the distinguished actress. Not the least interesting portion of the article is the writer's testimony of her personal experience with real tears on the stage.

Miss Jackman needs no introduction to the reader. She has sprung into prominence and popularity through her widely read and much-talked-about book "Fatima."

By the bye, the young people of the stage will do well to read, mark, learn, and inwardly digest the practical wisdom contained in the series of bright talks by "Ecirpac." The writer being a professional who knows whereof she speaks, her home-thrusts should prove salutary.

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Evidently THE MIRROR is not the only sufferer from the peculative proclivities of the London *Era*, for the *Stage* of that city, in the latest number received, has this to say on the subject:

Mrs. *Era* some time ago reproduced, without acknowledgment, half a column of original matter from an old number of the *Stage*. Now THE NEW YORK DRAMATIC MIRROR, America's leading theatrical journal, has caught the virtuous one secretly "conveying" critiques from its pages, and reprinting them as "from our own correspondent" in New York. THE DRAMATIC MIRROR exposes the piracy with the more relish, since years ago, when it applied to Mrs. *Era* to exchange copies of the papers, "that sleepy and eminently respectable tabby saw fit to ignore the request entirely, but she did not lose the opportunity to send us a letter wherein her rates of subscription were minutely tabulated." But THE DRAMATIC MIRROR would not attach much importance to its discovery did it know that Mrs. *Era* freely appropriates news and articles alike, with never a mention of the names of the journals to which credit should honestly be given.

I am not much surprised to learn that the *Era* is an old offender in this respect. She must get so tired of herself occasionally that she cannot resist stealthily focusing a few rays of brightness from shining journals upon her dull columns.

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Some of the stage babies take to performing as ducklings take to water.

On Sunday night at Tammany Hall I noticed a little thing standing alone on the platform, while the children and grown folks were dancing to the music of Director Reynolds' band.

She was not over two feet high, but she showed in her chubby face a sense of self-importance that would have done credit to an adult soubrette. By and by she held her skirts out with her tiny hands and began to dance, keeping perfect time to the music.

It was not a romp—it was a serious performance; and when she saw that three or four of us were watching her gyrations with unconcealed interest, she redoubled her exertions and slily eyed us askance to note the effect.

When the band stopped playing she bowed gravely, and then toddled under a Christmas tree and sat down to play with her doll.

A MAGNIFCENT PAPER.—Harrison Grey Fiske has this year excelled all previous efforts with his Christmas number of THE NEW YORK DRAMATIC MIRROR. It is a magnificent publication, printed upon the heaviest book paper, profusely illustrated with portraits of the stars of the stage, and containing many able and bright articles from people in and out of the profession. The cartoons are especially clever. Among the portraits is an excellent one of Miss Charlotte Tittel, the handsome young California girl, who is placed in the list of "some representative American actresses."—*Sacramento Daily Bee.*

ANNIE PIXLEY'S PLANS.

Smiley Walker, on the eve of his departure for the South, gave a MIRROR representative a few particulars regarding the projected European trip of his star, Annie Pixley.

"It is quite probable," he said, "that Miss Pixley will play in London next Spring, after the close of her present season. The only difficulty we are now experiencing is in obtaining the proper theatre. A gentleman well known in professional circles has had considerable negotiations on the subject and in a few days, I think, the contract will be signed. Miss Pixley will probably produce The Queen's Daughter on the other side and also M'liss. She intends to engage, with two or three exceptions, an English company. If you will remember, Miss Pixley first gained distinction in Australia and there can scarcely be any doubt that she will make an impression in England."

Mr. Walker stated that the season of his star so far had been excellent. Sixteen weeks had been played in and about New York, Boston and Philadelphia, and railroad fares in consequence had been exceedingly small. This week the company begins a tour of the South, playing all the principal cities as far as New Orleans. Miss Pixley and the organization travel in a special car which she has christened "M'liss." The car has been chartered for the seven weeks' trip.

Have you seen THE NEW YORK DRAMATIC MIRROR? It is a daisy. I thought that last year Harrison Grey Fiske had done his best, but this year it is better than ever. It is really a work of art, and the finest holiday periodical ever issued in the United States.—*Saratoga Eagle.*

A PERMANENT ATTRACTION.

David Towers, who looks after the managerial interests of Neil Burgess, was the embodiment of enthusiasm, when holding forth to a DRAMATIC MIRROR reporter last week on the success of The County Fair at the Union Square.

"Of course," said Mr. Towers, "we shall remain at the Union Square for the whole of the present season, and, as there is every evidence that The County Fair will have a much longer metropolitan run, Mr. Burgess recently signed a contract with Manager Hill to reopen there next September for the ensuing season. Up to four weeks ago we had the refusal of a Boston theatre for next season, but Boston will have the first claim on The County Fair after we get through with our New York run. Letters pour in daily from out-of-town managers, offering tempting rates to secure the attraction, and we could easily book the piece for two seasons hence, but we are forced to decline all offers on account of the unlimited period of our contract in New York. It would be impossible to send out another company on the road for the simple reason that we could not find anyone to duplicate the acting of Neil Burgess as a female impersonator.

"The County Fair did very well at Proctor's during the fifteen weeks we played there during Lent, but the Union Square is in a much more central location, and strangers in the city can find that theatre very readily. Then there are any number of cars that run in the immediate vicinity of the Square. But, after all, I suppose the people would flock to see the piece no matter where we played, because it has made a great hit.

"This hit is owing to a combination of successful features. First and foremost, there is Neil Burgess, who keeps the house in roars of laughter with his truthful delineation of rural femininity. Then he is ably supported by a competent company. The double quartette includes the very best singers we could obtain, and their selections are honored with repeated encores. Jay Taylor, formerly of the Casino and the Carleton Opera company, has been recently engaged as first tenor, and the other singers are of the same high standard. Nor must I omit to mention Cold Molasses, who creates such excitement in the racing scene. "He is seven years old, and was purchased at a New York riding academy. I raced him for a quarter of a mile on the Boulevard last week against a horse that had won three or four races, and Cold Molasses won by a length. He has never missed a cue, he never fails to kiss Mr. Burgess in the barn scene, and always remembers to eat up the marriage license after the race.

"The fence in the racing scene is revolved by a three-horse power electric motor at the rate of twenty miles an hour. The scenery by Goatcher and Young has been greatly admired. Everything has been done in the way of rural realism. For instance, the scenery in the second act has 120 gross of real leaves, and all the scenic effects are equally elaborate and true to nature. Our receipts average over $1,000 a night, and on Christmas Eve we had the largest audience in any New York theatre. Taking everything into consideration, I think that Manager Hill has good reason to advertise Neil Burgess in The County Fair as a permanent attraction."

The Christmas number of THE DRAMATIC MIRROR is one to please its many readers, both in the profession and in the lay ranks. There is a peculiar charm and fascination about anything connected with the stage and the actor's life—a sort of public property—and therefore, when any of the foot-light favorites lay aside grease-paint and "make-up" dishes and take up the pen, great is the demand for their effusions. Most of these effusions are good and, when signed by that somebody we seem to know, they are read. It was a happy thought on the part of THE MIRROR'S editor to each year have a symposium of actors' and actresses' writings. Some contribute sketches, some poems, and some rehearse experiences, and all are readable. It would be necessary to make a table of contents to tell who are the contributors this year. All are well known and all have produced something worth reading. The engravings give us portraits of some of the favorites, illustrate funny things and do not forget playwrights and dramatic critics. The profession, of course, takes THE MIRROR, and hundreds of those in other walks.—*Hartford Daily Times.*

THE THAMES BOILED.

Frank Norcross, of E. A. McDowell's Comedy company, returned from Halifax on Christmas morning and spent the day at home. When he met a MIRROR reporter on Broadway a few days ago he talked cheerfully about the season of Mr. McDowell's company at Halifax.

"In the first place," said Mr. Norcross, "I want to wish you a merry Christmas, and tell you that the Christmas number of THE DRAMATIC MIRROR made a big hit at Halifax, the entire supply being sold out even before they were unsealed and we could see what they were like. I managed to get the last one, and I was offered a premium for that a few moments after I got it, but refused.

"Now shall I tell you of the trip? In the first place, the E. A. McDowell stock company consists, or rather did consist, of seventeen people, engaged to play for six weeks in Halifax. We arrived there Nov. 3 during a violent storm, but the weather was propitious on our opening night, and the standing room only sign had to be put out. The engagement has been lengthened from the original time, the company being now in its ninth week there. During the seven weeks I was with the organization we presented fourteen plays, opening with May Blossom. Among the others were Gwynne's Oath, Hoop of Gold, Rosedale, Our Regiment, Moths, Colleen Bawn and After Dark.

"In both of the latter plays we used the tank, and I was the 'tankist,' at least in After Dark. The part of Old Tom fell to me at the request of the manager—you know what that means. A funny incident occurred in connection with that tank. The foreman was a bright young fellow who always forgot to turn on the steam in the dressing rooms. He was bound to have that tank hot, though, and so when the scene opened the Thames was almost boiling, the hot vapors rising heavenward and filling the space back of the footlights with steam. The audience heard one splash, then another, some cheers, a subdued d——, and then were greeted with a sight of two dripping figures before the curtain steaming like boiled clams. There was a scream, and some one remarked, 'Ah-ha, you've been in the St. Julienne!'

"Our business was remarkable for Halifax, and we scored a hit from the first night, the standing room only sign being out regularly about four nights a week. Fannie Reeves joined the company as stock star on Dec. 23. She opened in School for Scandal, and will follow this with Pique, and Our Boys. As for the quality of our audiences you have only to recollect what every one before me has said of the brilliance of a Halifax house. The theatre at night was a handsome sight, all the men and women in evening dress. It is the intention and the hope of the company to play until Lent in Halifax. Then they will go to Quebec and afterward on the road for the Summer. The road means Canada and the New England States, and possibly New York. In the Fall they open the new opera house at Kingston, Jamaica, W. I., which is now being built."

The Xmas issue of THE NEW YORK DRAMATIC MIRROR owes its best story to the editor, Harrison Grey Fiske. "Our Mr. Binks" is a tender, graceful and well-told tale. Wilson Barrett's effort ranks second, and E. H. Sothern contributes a funny and fairly good poem. Several of the short articles are bright, and the number as a whole is readable. The typography and lithography of THE MIRROR are superb.—*San Francisco Daily Report.*

PERSONAL.

HERRMANN.—Manager Carl Herrmann, of the Standard Theatre, will shortly retire from the business management of that house in order to take a trip to the South, which has been ordered by his physician.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a beauty. Its bright young editor, Harrison Grey Fiske, has clouded all his former holiday number triumphs by this last successful issue.—*London, Ont., Advertiser.*

BARRETT.—Lawrence Barrett has canceled all his engagements for this season, and will shortly go abroad.

THE NEW YORK DRAMATIC MIRROR publishes a very handsome and attractive Christmas number with a beautiful colored cover. There are more than forty pages filled with illustrations, stories, poems, dramatic sketches and theatrical gossip. Among the illustrations are numerous portraits of the stage favorites of the day and some laughable humorous skits.—*Syracuse Herald.*

IRVING.—It is reported that Henry Irving is to build a new theatre in the Strand, London.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is out and, as usual, is a beautiful illustration of the perfection reached in the publishing art.—*Galveston, Tex., Daily News.*

JACOBS.—H. R. Jacobs will be presented on New Year's eve with a $3,500 diamond pin, by the employés of his different houses. The ceremony of presentation will take place at the Chicago Academy of Music.

THE NEW YORK DRAMATIC MIRROR sends out a beautiful Christmas number this year, replete with interesting matter to members of the profession as well as their admirers, and filled with artistic illustrations.—*Galveston, Tex., Tribune.*

MARSTON.—Richard Marston, the scenic artist, sailed last Tuesday by the *Arizona* for London, under instructions from A. M Palmer to make models for, and consult with the author of an important play to be produced here in the near future.

Of the five "representative American dramatists," of whom admirable portraits are printed in the Christmas MIRROR—a superb number, by the way—three wear eyeglasses, three have mustaches, four utilise standup collars, four have hair, five button the top coat button, and all look very much surprised. They are: Bronson Howard, Henry C. De Mille, A. C. Gunter, David Belasco and H. G. Carleton. Nice boys.—*Joseph Howard, Jr., in The Press.*

BERNHARDT.—It is rumored that Sara Bernhardt is so prostrated with "la grippe" as to necessitate the postponement of Jeanne d'Arc.

"Allow me, on behalf of Manager Garland and the Waco press to congratulate you upon the merits of the Christmas number. It is the finest of the season."—*A. Lyons, Waco, Tex.*

SCHILLING.—Among the rumors of the week is one to the effect that Victoria Schilling-Hulskamp-Morosini, who ran away with her father's coachman and ultimately became a singer at the Casino, is back again at her home in Yonkers, dying of consumption.

"I congratulate you upon the beautiful Christmas number of THE DRAMATIC MIRROR. It is a success of which you may well be proud."—*Hon. H. A. Gildersleeve.*

MANSFIELD.—Albert E. Sterner, the artist, is painting in oil a life-size portrait of Richard Mansfield as Richard III.

"Believe me when I say it is the most beautiful Christmas number you have issued so far. It surpasses our expectation."—*Steve Maley, Hilarity Company.*

FAY.—Hugh Fay, of Barry and Fay, was so ill with rheumatism on Saturday last that the matinee performance at the New Park Theatre had to be omitted. He appeared in the evening, however.

The Christmas number of THE DRAMATIC MIRROR is a most sumptuous number. It contains forty-two pages of excellent matter collected by contribution from all departments of the profession—the managerial, the business and the artistic. Among others there is a capital story by Marc Klaw a "Suggestion" by Bronson Howard, a clever sketch by Wemyss Henderson, a sketch by Clinton Stuart, something from Wilson Barrett, Mlle. Rhea, in fact pretty nearly everybody. It is profusely and elegantly illustrated with some of the handsomest illustrations ever seen in a publication of the kind. It is a most sumptuous number indeed.—*Chicago Times.*

WILLIAMS.—Jesse Williams, the musical director of the Casino, was pleasantly remembered on Christmas Day. He was presented with a beautiful writing case carved in oak, the gift of the principals of the Casino forces, while the chorus gave him an umbrella.

"THE CHRISTMAS MIRROR is a beauty."—*C. E. Johnson, Salt Lake City.*

CORINNE.—Corinne received quite an ovation at her birthday reception on Christmas Day in Louisville. Her presents from all over the country were more numerous and more costly than ever before.

The Christmas number of THE DRAMATIC MIRROR is worthy the high reputation of that standard dramatic authority, and the means, energy and ability that have given the paper the reputation it has so long possessed. The illustrations are not only interesting, they are also valuable because they are faithful likenesses of the actors represented. The stories, sketches, and verse are by actors and actresses who display excellent literary attainments. The number is a credit to Mr. Harrison Grey Fiske, its talented editor.—*Portland Me., Daily Press.*

MASON.—Jack Mason is reported to have been seriously ill with pneumonia in Boston, but he is now said to be recovering

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a perfect gem. Mr. Harrison Grey Fiske, the editor and publisher, has had a way in the past of issuing some magnificent holiday numbers of this standard and popular publication, but this one excels all previous efforts in elegance of design and the superior excellence of its typographical and lithographic work. In the matter of contents, it easily takes the lead among the theatrical papers of the country. Everyone who takes the slightest interest in the affairs of the theatrical world should possess this Christmas number of THE MIRROR.—*Bangor, Me., Daily Commercial.*

BRYAN.—Mrs. Ralph D. Bryan (Jennie Stetson), who has been quite ill the past few weeks, has entirely recovered and is at liberty. For the last two seasons she has been with Frank Daniels' Little Puck company.

AT THE THEATRES.

PEOPLE'S.—MY JACK.

Sir Edward Vanberg	Wilton Lackaye
Jack Meredith	J. H. Gilmour
Ciro Panitza	W. J. Ferguson
Solomon Prendergast	Dan Leeson
Peter Meredith	Lawrence Eddinger
Charles Prescott	Edward Rose
Patrick Doolan	Russell Bassett
Sergeant Harker	J. B. Hollis
Ben Wilson	B. W Singer
Mrs. Prescott	Katherine Rogers
Dorothy Prescott	Isabelle Evesson
Mary Ibbetson	Emily Lytton

The melodrama of My Jack, of which we gave an outline last week, was transferred on Monday night to the People's Theatre. The piece contains many highly sensational scenes, particularly in the first act, which opens with an exquisite view on the Cornish coast, painted by Matt Morgan. The scene changes to a storm effect, and ends with the blowing up of a lighthouse in one piece, which never comes down and makes way for a Grace Darling act of heroism in a boat, by Dorothy Prescott.

Among the more prominent of the principal actors, W. J. Ferguson, as Ciro Panitza, the rascally blackmailing Greek, cut-throat presented a new and admirably considered villain, unconventional in his cynicism and his many touches of refined art. Wilton Lackaye impersonated the other villain character, the false Sir Edward Vanberg, with much success in avoiding old melodramatic types. He portrayed a gentleman in outward seeming but a scoundrel in his actions. His impersonation, however, is tamer than his usual style. J. H. Gilmour played Jack Meredith with a flavor of the salt sea. Dan Leeson acted the the old man's part ot Solomon Prendergast with much ability though he seemed to miss the comedy of the rôle. E. W. Singer did justice to the part of the lighthouse keeper Ben Wilson, and Katherine Rogers did well as a blind lady, Mrs. Prescott.

Edward Rose was worthy of commendation in the part of Charles Prescott, the convict. Taken altogether the cast was excellent, including Lawrence Eddinger as Peter Meredith, Robert Marston as Corporal McIntyre and E. McGlory as Dan the fisherman. Isabelle Evesson, who assumed the rôle of the heroine, was enthusiastically received. Mary Dale proved a good fisherwoman. Russell Bassett, as an Irish sailor, and Emily Lytton, as Mary Ibbetson, both played cleverly in the amusing love-making underplot. J. B. Hollis, who personated the detective, was somewhat tame.

COMEDY.—A LEGAL HOLIDAY.

A Legal Holiday, which was announced for production last night at Wild and Collier's Comedy Theatre—too late for critical comment in these columns—is a new local comedy by George L. Stout and Thomas E. Powers, built on the lines laid down and made so popular by Edward Harrigan. Both of the authors are fairly well known, Mr. Stout for his work in The Blackbird, which Harrigan produced some years ago, and Mr. Powers for his play of Irish Puck and his gang, "Mary Ann Kehoe," which made the fortune of the vaudeville artiste, Maggie Cline.

The first act of A Legal Holiday takes place in the Madison Avenue mansion of Peter Guttenberg, a Newtown sausage manufacturer, (Harry Fisher), and here the audience are introduced to Madison Snowflake, the coachman (John Wild), Pauline Cottle (Dan Collyer), and Mary Ann O'Brien, the cook, (Annie Mack). Miss O'Brien is in love with a policeman named Dan Moran, and in his honor she gives a pink party. The colored South Fifth Avenue Coterie, at the head of which is Mr. Snowflake, also contemplate giving a donkey party in the coach house.

The second act deals with the efforts of these two parties—the Irish and negro—to enjoy themselves. The Irish drive out the negroes from the coach house, and the climax of the act finds the colored gentlemen in the hay-loft pelting their opponents with horse feed. In the third act, Miss O'Brien is to be married to Mr. Moran, but repudiates him because he gets intoxicated and is consequently retired from the force. The curtain falls on her declaration that under the circumstance she intends to remain a cook.

AT OTHER HOUSES.

Richard III., as personated by Richard Mansfield, has proved a drawing attraction at Palmer's Theatre. The picturesque scenery and handsome costumes are greatly admired, and the performance throughout is one of artistic merit. A matinee is announced for New Year's Day.

The Charity Ball is in the seventh week of its run at the Lyceum Theatre, and there is popular evidence that the piece will remain there throughout the season. This week there will be a matinee on Wednesday, on account of New Year's.

The universal merriment of the audiences at the Madison Square Theatre betokens the entertaining quality of Aunt Jack, while the great demand for seats indicates a most satisfactory condition of affairs at the box-office. Matinee, New Year's Day.

The County Fair is, apparently, destined for a long reign at the Union Square Theatre, where Neil Burgess' inimitable personation of Abigail Prue sends the audience into roars of laughter. Matinee, New Year's Day.

Oliver Byron may be seen in Across the Continent at the Windsor Theatre this week. The cast includes his wife, Kate Byron, and other talented people. The management announce a New Year's matinee.

This is the last week of Erminie at the Casino, and a special matinee of this popular opera is announced for New Year's Day. The revival of The Brigands occurs next Monday.

All who have not seen La Tosca will have an opportunity of seeing Fanny Davenport's clever interpretation of the titular role at the Star this week. Matinee on Wednesday.

Annie Pixley in 22, Second Floor, is to fill a week's engagement at the Grand Opera House and will, no doubt, as heretofore, afford considerable amusement in this entertaining piece. Matinee on New Year's Day.

Maneppa has been booked as a popular holiday attraction at the Third Avenue Theatre. There will be an extra matinee on New Year's Day. Next week, James H. Wallick.

Sebastian Miller, the strongest man in the world, in a muscular sense, is announced as the special feature of the variety entertainment at Koster and Bial's Concert Hall this week. Youn Don Juan is still retained as the principal burlesque divertissement. Matinee on New Year's Day.

Jennie Valmore is the bright particular star at Tony Pastor's this week. The variety programme also includes Sheffer and Blakely, Edwin French, Baker, Jones, Manning and Davis. An extra matinee is announced for New Year's Day.

THE NEW YORK DRAMATIC MIRROR'S Christmas number, containing forty-four pages, has come to hand, and it is a splendid piece of journalistic work, handsomely illustrated with cuts and colored lithographs of leading actors, actresses, American dramatists, scenes from "Aunt Jack" and the leading people in Joseph Jefferson's production of "The Rivals." The number is full of interesting reading matter and reflects credit upon all concerned in its production.—*Portland, Ore., Morning Oregonian.*

ALWAYS WITH US.

Newton Beers, under a recent date, writes as follows: "The Noble Outcast company is playing a copy of Only a Woman's Heart, with very slight changes. All my gags and our work of two seasons are appropriated as the 'fat' lines of the play; in fact, it is the play. I enclose plots and house-bill." This is a square issue between Mr. Charles Welles of The Noble Outcast company and Mr. Beers.

Barry Johnson charges Martin Hayden with playing a stolen version of Eagle's Nest under the title of The New Homestead. Mr. Johnson is paying Edwin Arden a good royalty for Eagle's Nest. Mr. Hayden should explain this charge of piracy, as the programmes of A New Homestead show a resemblance to the cast in Eagle's Nest, although the names are entirely changed.

Nat Roth, manager of the Aronson Opera company, in this issue of THE DRAMATIC MIRROR, warns all managers against playing Erminie or Nadjy in their theatres.

Mr. Roth also warns all managers against the Norcross Opera company, who are now pirating Erminie and Nadjy in Denver.

THE NEW YORK DRAMATIC MIRROR'S Christmas number has the finest lithographic work on its outside covers that has been seen this season. It is an exact imitation of a wash drawing, and the subjects are as dainty as the lithographing is excellent. The body of the number is filled with interesting fiction, stage gossip and an unusual amount of the entertaining matter usually furnished in THE MIRROR.—*Elizabeth, N. J. Daily Journal.*

A YOUNG MANAGER HONORED.

Frank Henderson, manager of the Academy of Music in Jersey City, was the central figure in a pleasant surprise party on Christmas Eve. When the curtain had been lowered on the last act of Herminie, Caterer Green and a corps of waiters transformed the stage into a banquet hall, with neatness and dispatch. Prof. Wagner's orchestra then struck up a lively march, while all who were in the conspiracy were invited to take their places at the festive board. Harry Hyams, of the theatre staff, then led Mr. Henderson to his place of honor, and Mayor Cleveland, of Jersey City, made a neat address.

In the course of his remarks the Mayor paid a warm tribute to the managerial ability of his esteemed father, the late William Henderson, and said that in view of the fact that the son has inherited many of his father's sterling qualities, he predicted for him a prosperous career as a manager. After concluding his address, he presented the young manager with a handsome gold watch and chain in behalf of the attaches of the Academy of Music.

Mr. Henderson was greatly moved by this token of esteem on the part of his assistants, and after recovering from his surprise, made his acknowledgement with some happy, impromptu remarks. He paid a flattering tribute to the attachés of the theatre for their zeal and fidelity, and promised to continue the management of the house upon the same lines which had won for his father the confidence and support of the citizens of Jersey City.

The company then proceeded to discuss and dissect the good things set before them. Among those present were: William Redmund, Mrs. Thomas Barry and other members of the Herminie company; Justice Wanser, Mrs. W. H. Henderson, Mrs. Harry Hyams, Chief of Police Murphy, Willard C. Fiske, Sheriff Davis, Miss Cable, Miss Crawford, Mr. and Mrs. Dudley German, Counsellor Guild, Dr. L. J. Gordon, Fred Curtis, Charles Somers and many others.

THE NEW YORK DRAMATIC MIRROR turns out an elegant holiday number this year, which will be eagerly sought for by people in and out of the profession.—*Salt Lake City Sunday Herald.*

AMENITIES OF THE SEASON.

The people about the Broadway Theatre had a Christmas Day that they will not soon forget. As stated in last week's MIRROR, Manager Sanger was the recipient of a handsome oak desk, the gift of the employés. On Christmas Eve all of the employés received from the Broadway Theatre Company an extra week's salary in gold as a Christmas present. Mr. Sanger also gave a present to each employé. Assistant Manager A. J. McCormack received a set of studs and a diamond collar button; Edward Fletcher, a silver table service; William Gavin and Ernest Neyer, diamond scarf pins; George Cummings, a gold watch, and Gus Pillot, James Stewart and William Henry, handsome sleeve buttons.

The *Star* has received through John A. Schick, its representative in the Bethlehems, a copy of The Christmas number of THE DRAMATIC MIRROR of New York. The color prints and engravings are beautiful, and altogether it is a most elaborate issue of a standard and first-class dramatic journal.—*South Bethlehem, Pa., Star.*

THE CHILDREN'S FESTIVAL.

On Sunday evening in Tammany Hall was held the Christmas Festival tendered annually to the children of the metropolitan stage. An entertainment in Tony Pastor's Theatre by the children themselves preceded the distribution of the gifts and some time before the hour announced for the rise of the curtain the house was packed to its utmost capacity by professionals and friends of the little ones. Among others recognized were Kate Forsythe, Celie Ellis, "Aunt" Louisa Eldridge, Pauline Hall, Nettie St. John, Mrs. Yearmans, Mr. and Mrs. Neil Burgess, Mr. and Mrs. Tony Pastor, Marshal P. Wilder, Blakely Hall, Burr McIntosh, A. H. Hummell, Fannie Yeamans, Colonel and Mrs. John A. Cockerill, Lelia Farrell, Mme. Ponisi, Laura Burt, John W. Keller, Queen Vassar, May Haines, Emma Parcell, Emily Yeamans, Bijou Fernandez, Gus Heckler, Frank M. Norcross, Mrs. George Stoddard, Mrs. Sol Smith, Lilian Vane and Mrs. Edson.

The programme was a delightful one in many respects. All the children gave their respective selections remarkably well, and in the case of little Tuesday—a niece of Joseph Arthur—and Wallie Eddinger a veritable furore was occasioned by their clever work.

After a short speech of introduction by Tony Pastor the proceedings opened by a pretty duet well executed by the brothers Witmark, after which Clifford Pease gave a pleasing pianoforte solo. Following this came a capitally played scene from Romeo and Juliet by Addie Pinncer (Romeo), and Edith Widmer (Juliet). The song, "Across the Bridge," was excellently done by little Kittie Bingham, and an encore followed as a matter of course. J. McKeever, a mite about twelve inches high, and announced as "the youngest violinist in the world," then proceeded to paralyze the audience by a baby violin solo, and then made room for little three-year-old Tuesday, who, after singing "Where did you get that hat?" became the heroine of the evening. Elma Pratt recited admirably "What Santa Claus Brought," and Evelina Dougherty sang "Playmates" equally well. Evie Evans, a big boy amid his smaller colleagues, gave a recitation, as also did A. Kaffenburg, and this was followed by a song from Lillie Heckler, and a story capitally recited by Annie Bishop. The scholars of Professor Dare were much applauded for an Irish dance, and Walhe Eddinger, the new Lord Fauntleroy, recited "Jim Bludsoe." Georgia Pearl was very pretty and graceful in a song and dance, and after another recitation by Gertie Homans and a duet by the sisters Clifton, the little ones adjourned to the supper-room, where a liberal collation had been prepared.

On the raised dais of Tammany Hall the Christmas trees, three in number and groaning under the burden of candy and toys, had been erected, while behind, on tables, were the more elaborate gifts. The distribution occupied fully an hour, and the ladies of the committee charged with that duty had their hands pretty full, what with seeking out the legitimate recipient of each present and repulsing the attacks of a large band of strange children who also wished to participate in the good things.

Finally, however, the gigantic Santa Claus' stocking was emptied and then the orchestra in the gallery above struck up a dance, in which the little ones joined.

PROFESSIONAL DOINGS.

An experienced manager, who continually keeps his eyes on the theatrical field, reports

The Christmas number of THE NEW YORK DRAMATIC MIRROR is full of bright and pretty paragrapha, anecdotes and stories by actors. Minnie Maddern writes a couple of columns in a recent number which stamp her as pleasing and vivacious an authoress as an actress.—*Grand Rapids, Mich., Daily Democrat.*

MARK LYNCH has signed with Kate Claxton for Bootles' Baby.

Minnie Maddern has a very clever article in the current number of THE DRAMATIC MIRROR on the conceit of actors, or, as she calls it, "The Histrionic Blight."—*Rochester Post-Express.*

"VELVET VICE," Pearl Eytinge's novel, is in its twentieth thousand and is still reported to be selling well.

The Christmas number of THE DRAMATIC MIRROR is without doubt the finest and handsomest ever gotten out by this enterprising concern. The special articles by famous people of the stage, the jokes and the illustrations are excellent, while the illuminated covers are beautiful. It makes a magazine worthy of preservation.—*Waterbury American.*

W. A. BRADY entertained the After Dark company at dinner on Christmas Day.

The Christmas number of THE NEW YORK MIRROR reached us a short time ago and, in the language of the "balloon gallery gods," it was a dandy. This brilliant publication is run in the interest of the drama, and that it covers the field thoroughly as is easily seen by its rapidly increasing circulation. Its editor, Harrison Gray Fiske, is one of the brightest writers in that line to be found in this country, and THE MIRROR has done more to elevate the stage than any paper of its character published.—*Kalamazoo Gazette.*

FRED. CECIL BANKS, probably thinking that Mendelssohn has gone out of fashion, has composed "The Divorce March," which he dedicates to the divorce courts of this country. The title-page is richly embellished with representations of the old-fashioned wedding service and the popular divine tribunal. The piece, however, is not likely to attract more attraction than is given to its odd title, for it is a thin and juvenile sort of composition.

No more brilliant issue of a dramatic publication has ever appeared in this country than the Christmas number of THE NEW YORK DRAMATIC MIRROR. It is encased in a superbly illuminated cover, contains portraits of representative American dramatists and actors, with scenes from popular plays and other matters appertaining to the stage and its people. The editor—Harrison Grey Fiske—contributes a touchingly tender story of "Our Mr. Binks."—*Yonkers Gazette.*

IT is stated that one of the really profitable attractions on the road this season is Paul Kauvar. It has been enthusiastically received by large audiences in the principal cities out West. The business and the profits have been large and consequently satisfactory to the management.

I cannot close without extending my congratulations to the N. Y. DRAMATIC MIRROR on the success, artistically, literary and every other way of its Christmas number. It not only distances all competitors, but beats its own record.—*Owen T. Carroll in St. Johns, N. B., Progress.*

CORA TANNER, on Christmas Day, was the happiest woman in Bangor, where she had just arrived from Boston. The members of the company had subscribed for and presented her with a handsome service of silver, consisting of a large punch bowl, a ladle and half-a-dozen heavy goblets, gold-lined, with the following inscription on each: "Presented to Cora Tanner Sinn by the members of her Fascination company, Christmas, 1889."

Of all the Christmas numbers, no publication of any name or kind has this year equaled that issued by THE DRAMATIC MIRROR, of New York. It is a model of typographical beauty and elegance in illustration, surpassed by no previous conception in art of the cleverest editor and publisher in all the dramatic world, Harrison Grey Fiske. We can give no adequate description of the superb holiday issue. The space supplied by the *Herald* is not enough for that. It must be seen and read to be appreciated at the best.—*Helena, Mont., Herald.*

CONTRACTS were signed last Friday giving Charles Frohman the management of the next play to be written by Belasco and De Mille. It is to be ready for production in this city on or about the first of October and arrangements for a New York theatre will probably be consummated next week by hwhic the play will run as long as it pays. The authors agree to have their work in such shape that a company may be engaged by May 1, and it is the intention to have an organization that will compare favorably with any New York stock company while, if necessary, some of the artists may be brought from abroad. It is Messrs. Belasco and De Mille's plan to write a play capable of much more elaborate production than any other work of theirs, although it will be of the same dignity. On next Sunday they leave together for North Carolina where they will spend the Winter and begin their work. According to their agreement they will work on nothing else until this piece is written and produced. The play will be staged by Mr. Belasco and by the arrangements made the company secured will enjoy an engagement similar to that enjoyed by the members of the regular stock companies, so far as their stay in this city is concerned.

One of the handsomest Christmas numbers ever issued by THE NEW YORK DRAMATIC MIRROR, has just been sent out from the presses of that great journal. It is indeed an artistic piece of work, and reflects the greatest credit on the brainy and able young editor of the paper, Mr. Harrison Grey Fiske. It is handsomely gotten up; the typographical features are beyond criticism; the portraits, etchings and general make up of the paper are superb indeed, and make the Christmas number one to be treasured as a work of art. In the contents are included short stories, poems, reminiscences, etc., from prominent actresses and actors. THE DRAMATIC MIRROR is, without doubt, the leading dramatic paper of the world.—*Madison, Wis., Daily Democrat.*

THE Edwin Forrest Lodge of the Actors' Order of Friendship will commemorate the forty-first anniversary of the establishment of the Order next Sunday afternoon by giving a reception to which a number of the old officers and members of the Philadelphia Lodge have been invited. There will be a supper, a talk by Steele Mackaye and music. Admission will be by invitation only.

THE DRAMATIC MIRROR of New York has just published a superb Christmas number. It contains portraits of some of the leading actors and actresses, as well as a generous amount of reading matter consisting of stories, sketches, etc.—*Portland, Me., Advertiser.*

MARIE HUBERT FROHMAN has been secured for the Elks benefit at Lowell, Mass., Feb. 11.

CELIE ELLIS has been engaged to play Tessa in The Gondoliers.

THE NORRIS CASE AGAIN.

THE MIRROR received the following communication from Charles A. Stedman, of the Charles L. Davis company, in which he seeks to exonerate himself and his associates from the charge of inhumanity toward the late Charles A. Norris, the actor, who was sent from Louisville to New York in a paralyzed and dying condition.

SHANOKIN, Pa., Dec. 28, 1889.

To the Editor of The Dramatic Mirror:

SIR.—I have read the article in your paper headed "Man's Inhumanity to Man" and feel it incumbent upon me in behalf of the members of the company and myself to place the circumstances of Mr. Charles A. Norris' illness before you in its true light.

While we all lament the death of our brother actor—and no one more than I, who was a personal friend of his of many years standing—his death was not caused through any neglect upon our part, nor did we act prematurely, but upon the counsel of Dr. Halloway and his assistant, who told us that Mr. Norris was fully able to endure the journey to New York, and that the hospital in Louisville was not calculated for a patient like him.

Mr. Norris earnestly desired to be sent to New York if the doctor thought it advisable, and, acting upon his instruction, I made arrangements for his journey home. I wrote to the New York *Herald* in answer to its article regarding him, stating that I had raised seventy dollars from members of our company and also from friends of his in other companies playing there. Mr. Norris was in a cheerful mood when I placed him in the sleeper and could talk quite well, and even cracked a joke before I was obliged to leave him.

If Mr. Norris arrived in New York without a dollar in his pocket, as has been stated in the papers, he was robbed, for I counted out fifty dollars to him and placed it in his pocket myself. I have never known an instance where a worthy actor was left by a company in a destitute condition, nor was this an exception to the rule.

I lament very much that this matter has not been more thoroughly inquired into before passing an opinion which is unjust in every particular. The doctor called on Mr. Norris the very Sunday he left Louisville, and prescribed medicine for his journey. I paid the porter of the sleeper in order that he might give special attention to the sick man, and the conductor of the train assured me that everything should be done for his comfort. I write this to prove that Mr. Norris did not come to his death through any neglect of the company or the management, but through the inability of the doctor to realize the fatal effect of his journey to New York.

Trusting you will place us in our true light before the profession and the public, and with deep regret that our brother has passed away under circumstances so heartrending, I remain, yours sincerely, CHARLES A. STEDMAN.

It will be seen from this plea of extenuating circumstances that an effort is made to throw the entire blame on Dr. Halloway, the Louisville physician, and his assistant, on the ground that they told the company that Mr. Norris was fully able to endure the journey to New York and that the hospital in Louisville was not "calculated" for a patient like him.

We should like to know whether Dr. Halloway would endorse the medical opinion attributed to him, considering that Dr. Beekman, the house surgeon of St. Vincent's Hospital in New York, in referring to the case of Mr. Norris, maintained that "as a general thing, to move a patient suffering from cerebral hemorrhage or apoplexy, as it is more commonly known, is highly dangerous."

What has Mr. Stedman to say in answer to the charge of Coroner Schultz "that it was a clear case of murder, and if there had been a man in the company who would have put him in the hospital in Louisville it would have saved his life?"

He places the responsibility on the Louisville doctor. Well, for argument's sake, let us grant that the doctor did authorize the removal of Mr. Norris. Did he also sanction his journey to New York without an attendant—to be left for thirty-six hours in a helpless condition to the tender mercies of a railroad porter?

Did the conductor of the train assure Mr. Stedman that everything should be done for the comfort of Mr. Norris? This assertion hardly corresponds with the cruel neglect the paralyzed man had suffered, to judge from the condition of his berth when the train arrived in Jersey City.

We are willing to give all credit to the members of the company if they raised seventy dollars from their limited salaries. But what did C. L. Davis do for the sick man? Did he make any provision for his being taken care of during the trip and after his arrival in New York? Did he engage an attendant at his own expense? What assistance did he render to the unfortunate actor—this man who makes a brazen display of his diamonds on every possible occasion?

He bought his ticket!

If it is true that fifty dollars were placed in the pocket of the sick man previous to his departure from Louisville, Mr. Stedman should demand an investigation from the railroad company, for there was not a dollar of it left when the sick actor arrived here, and there was no indication whatever that the money had been expended for his personal welfare. While the collection of this money to alleviate the suffering of Mr. Norris speaks well for the kind-heartedness of his associates, there are no words strong enough to denounce the selfish cruelty of the manager, who allowed a paralyzed member of his company to undergo a railroad journey of thirty-six hours—a manager who was too contemptibly mean to provide an attendant for a fellow actor in an utterly helpless condition.

As additional testimony to the lack of care shown Mr. Norris on his railroad trip, we submit the following document from William Henderson, who, accompanied by John Duff, under instructions from the Actors' Fund, took charge of the sick actor on his arrival in Jersey City:

Mr. Norris was in a frightfully filthy condition, so much so that I became sick at my stomach holding him up. It looked as though he had had no attendance at all all the way from Louisville here, though the porter said he had a terrible time with him. The last word he said as we got him into a cot was a request for beef tea. He had no food, for no remnant of anything was in the berth. We asked him whether he had any letters or papers and he nodded his head "no." WM. HENDERSON.

This document speaks for itself, and shows that if the porter was paid to look after the patient he utterly neglected his duty, not even attending to what the dictates of humanity should have prompted without pecuniary reward. In fact, it was ascertained by THE MIRROR reporter that it was only after a few dollars had been given to the colored porter, that the actor was made presentable. He was at once taken to St. Vincent's Hospital, where he soon succumbed to the terrible strain of an unnecessary journey.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is not only a miracle of the lithographer's art, but editorially and in the great variety of excellent reading matter, it is beyond all criticism. Among the pictures presented the frontispiece will attract the attention and demand the admiration of connoisseurs, by the grace of its drawing and the purity and harmony of its colors. The title page represents an Oriental Allegory, drawn by C. J. Gibson, representing The Three Wise Men of the East lost in the desert, the wise men being three New York critics, who are taking observations of the dramatic stars. The Editor's Reverie is a unique picture, and in rapid succession throughout its pages follow scenes from Aunt Jack, the popular success at the Madison Square Theatre; an excellent representation of Eliza Warren as Portia, by William E Marshall, and about twenty other pictures, making a whole that deserves the highest praise.—*Illinois State Journal.*

MR. PRESBREY'S INVENTION.

G. W. Presbrey, of the Madison Square Theatre, writes that through some degree of inventive faculty and a fair knowledge of chemistry, he has succeeded in perfecting a system for lighting which is entirely new. Consequently, he takes exceptions to a paragraph stating that the Madison Square has adopted a system for lighting invented twenty years ago.

A reporter of THE DRAMATIC MIRROR, who has seen the invention, declares that the new chemical and mechanical appliances of Mr. Presbrey's invention have solved the difficult problem of complete and steady combustion, and rendered it possible to make the gases within the theatre and store them in remarkably small compass. The supply, which is controlled by a switch system, is said to give a saving of seventy-five per cent on the usual expenditure. Mr. Presbrey's invention is covered by several patents.

We are indebted to the correspondent of THE NEW YORK DRAMATIC MIRROR for the Christmas number of that splendidly made up and highly interesting exponent of the dramatic profession. Each year the paper increases in attractiveness, with distinctive, special features which make it very entertaining both for its handsomely prepared pictures and bright reading matter. Among the attractions of the present Christmas number are excellent likenesses of leading members of the theatrical profession, playwrights, amusing cuts and bright stories.—*Bangor, Me., Whig and Courier.*

DAVID BIDWELL'S FUNERAL.

David Bidwell was buried at three o'clock on the 19th ult., from his late residence, adjoining the Academy of Music, New Orleans. Rev. Dr. Thomas Markham, a Presbyterian clergyman, officiated, and the remains were interred at Greenwood Cemetery.

The members of all the theatrical companies then playing in the city were present. The pall-bearers were Messrs. E. Howard McCalch, L. Graham, B. R. Shackelford, Frederic Mange, Andrew Hero Jr., and Nat Burbank.

Among those present were: Henry Greenwall, J. M. Gilbert, R. J. Lowden, Signor Farronta, Col. J. O. Nixon, Ex-Governor John McEnery, Judge H. G. Bruce, Samuel M. Todd, Captain W. H. Beanham, George L. Bright, J. Pinckney Smith, Anthony Roig, Fred Manherret and Paul Manherret. There were some handsome floral offerings and the *cortège* was a long one.

Away ahead of all the other dramatic weeklies, THE DRAMATIC MIRROR issues a splendid holiday number, profusely illustrated. Matt Morgan's portrait cartoon of Abe Hummel is the best he has drawn for years. The satirical pictures of the representative playwrights and actresses of America are very amusing. Most of the literary matter is contributed by professional people and all their contributions are readable. The good taste in the editing of THE MIRROR is very creditable.—*The Metropolis.*

WILL O. WHEELER'S PLANS.

Daniel Sully and his manager, Will O. Wheeler, have brought their business association to an end by mutual consent, Mr. Wheeler retiring from the management of Sully last Saturday night. The comedian is now playing through Pennsylvania and opens in Harlem next week. Charles Osgood, formerly manager for one of P. Harris' Louisville theatres has been engaged to go ahead of the company temporarily.

"The reasons for the separation are purely business ones," said Mr. Wheeler to a MIRROR reporter yesterday. "It is my desire to engage in another theatrical enterprise. This was my sixth season with Mr. Sully and we part from each other with genuine regret, our long association having been without any unpleasant feature whatever. The step has been in anticipation for some time, but we both agreed not to give any intention of it to the public until we were ready to take definite action. I have about completed arrangements, for a business association from which I expect good returns and I desire to be free to give my entire attention to the venture. Pending the completion of those arrangements, however, I do not care to discuss the new scheme, but will unfold it later."

The Christmas number of THE NEW YORK DRAMATIC MIRROR is an annual delight. It is always a credit to the journal which so worthily represents the dramatic profession. This year, of course, the contents are on the same high plane as in the previous years, and there are some novelties in the illustrations. The cover is a beautiful study. Portraits are given of many leading actors and dramatists. Among the host of contributors to the text are Henry E. Dixey, H. B. Conway, Sidney Cowell, Edwin Arden, Sophie Knight, Milton Nobles, Mark Klaw, and the editor, Harrison Grey Fiske, who knows how to make a paper that does honor to a great art. Every one interested in the stage wants the Christmas MIRROR.—*Lowell, Mass., Courier.*

THE ARTHUR-LACY CONTROVERSY

"There is nothing for me to say regarding the trouble between myself and Mr. Lacy," said Joseph Arthur to a representative of THE MIRROR yesterday, "except that Judge Lawrence has agreed to appoint a receiver who shall take charge of the co-partnership affairs until the suit has been tried. As for my plays of Pine Meadows and Blue Jeans, they are both out of my hands. The former is being managed by Frank W. Sanger, who produces it at the Fourteenth Street Theatre March 31, and the latter is managed by J. W. Rosenquest, who puts it on at the same house in September next. Mr. Sanger, has engaged my niece, Little Tuesday, for the child's part in Pine Meadows."

A full account of the proceedings in the Lacy-Arthur case will be found elsewhere in our court reports.

THE NEW YORK DRAMATIC MIRROR, which is a leader among papers of its kind, is receiving great credit on every hand for its beautiful Christmas number. It is of forty-two pages, with beautifully lithographed covers, on one of which are portraits of Joe Jefferson, Billy Florence and Mrs. John Drew in the characters they assume in The Rivals. The number is filled with interesting reading matter of all kinds, and the pictures of famous stage people and others are excellent. It is the best holiday number THE MIRROR, which, by the way, has just celebrated its eleventh birthday, has ever issued.—*Lancaster, Pa., Intelligencer.*

SARA SCORCHED.

During a dress rehearsal of Joan of Arc at the Porte St. Martin Theatre yesterday (Monday) Sara Bernhardt came near being burned to death.

In the scene in which she was to be burned at the stake, the fagots suddenly burst into flame from the light in the hands of a stage hand. The actress shrieked with fright and fainted. While still unconscious she was extricated from the burning pile and carried into the greenroom where she recovered her senses.

It was then ascertained that she had sustained no injury aside of the nervous shock. Two of the scene-shifters were severely burned, however, before the flames were extinguished.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a work of art. It consists of forty pages, bound in a cover of etching paper handsomely illustrated in imitation of water colors. The paper contains about forty illustrations in photo-typogravure and sheets of portraits in tints. The contents include stories, sketches, poems, etc., by well-known professionals, beside being well filled with news and gossip about the stage and stage people. THE MIRROR is undoubtedly the best dramatic paper in this country, if not in the world.—*Milwaukee Evening Wisconsin.*

THE CASINO'S PRESTIGE.

Rudolph Aronson, the Casino manager, is indignant over a recently published statement purporting to have come from D'Oyly Carte to the effect that the latter is sending over his own company to present Gilbert and Sullivan's new opera, The Gondoliers, because The Yeomen of the Guard was a failure here, attributing its non-success to the way in which that opera was produced.

"The Yeomen of the Guard failed," said Mr. Aronson to a MIRROR reporter, "through the demerits of the opera entirely, and not the company. I saw the opera in London and our production was superior in every respect, as I told Mr. Carte at the time. If I had seen the opera before I took it I would not have had it at any figure, and another thing I wish to say is that if that opera had not been played at the Casino it would not have run here over three weeks. It was only through the prestige of the Casino and its *clientèle* that it made the run at all. However, I do not believe that Mr. Carte ever uttered the words attributed to him, for only last Thursday I received a letter from him in which he again regrets that he could not have the opera presented here."

Mr. Aronson then led the way to his private office, where he laid the following letter before the reporter:

SAVOY THEATRE, LONDON Dec. 14, 1889.

Dear Mr. Aronson:

Many thanks for your kind letter. I am glad to say the opera has been a complete success in every way, and I am sorry you were not able to arrange (as I said before) to play us with our own company, as I think it would have been a great success for both of us. Yours truly,

R. D'OYLY CARTE."

The Christmas number of THE DRAMATIC MIRROR is a brilliant one. It is richly illustrated with portraits and scenes pertaining to the stage, and the literary contents are furnished by well-known actors, managers, agents and dramatists.—*Manchester, N. H., Union.*

SOME NEW YEAR'S WISHES:

That T. Henry French and Frank W. Sanger will exchange the compliments of the season;

That Augustin Daly will bring Macbeth up to date, and produce it with Ada Rehan as Hecate, and James Lewis as Banquo;

That Henry E. Abbey will pluck another laurel for his crown of glorious artistic achievements by securing Dom Pedro for a starring tour in Down Went McGinty;

That Edwin Booth will awake from his aggravating lethargy and renew his former triumphs;

That A. M. Palmer will induce the Astors and Vanderbilts to endow a national theatre, to be opened simultaneously with the New York World's Fair of '92;

That the State Legislature will make a law giving every dollar of the theatre-license moneys to the Actors' Fund;

That Tony Pastor will never desert his archaic opera hat;

That James M. Hill will recoup his losses—and more besides—with The County Fair;

That a separate and distinct census shall be taken of the Gaiety dancers, while we are about it, and ere it is too late;

That the *Herald* will survive its dramatic department, and live till Spring;

That "La Grippe" will tackle nine-tenths of the variety-hall serio-comics, and the rest take out accident insurance policies immediately;

That somebody will emancipate the dramatic critic of the *Sun*;

That a grateful nation will erect a brass ape on the fragrant meadows of Hunter's Point to perpetuate the glory of the American Goldsmith, Charles H. Hoyt;

That some philanthropist will furnish J. H. Mack with a periodical capacious enough to contain his "interviews" and "little notices"—and nothing else;

That J. Wesley Rosenquest will realize the good services of THE MIRROR in ridding the Bijou sidewalk of the crowd of loafers that formerly disgraced it;

That the untamed Californian who runs Said Pasha will be corraled by an enterprising dime museum;

That the Actors' Fund will now and then receive credit for its benevolent operations;

That the two venal dramatic critics of two morning newspapers will be caught and quarantined;

That the special Providence that marks the fall of the sparrow and numbers the hairs of Colonel Robert Ingersoll's head will watch over the unpaid chorus girl and the histrionic tie-walker;

That H. R. Jacobs will extend his theatrical circuit into the interior of China, and then desist;

That Louis Aldrich will be restrained by legislative decree from enunciating his views of the English actor question otherwise than through a long distance telephone;

That Uncle Ben Baker will dance a *pas deux* with Aunt Louisa Eldridge on Shakespeare's birthday;

That Mary Anderson will really tour this country next season in her contemplated production of the Tempest;

That Dr. Houghton will receive from a grateful but tardy profession an endowment fund for "The Little Church Around the Corner" that will ensure the perpetuation of its work after his good life closes;

That the Fauntleroy litigation will terminate within a decade after Fauntleroy is forgotten;

That the Rights of Legs will be respected when new seating arrangements are made in some of the old theatres;

That Edward Harrigan will secure another theatre before next season and restore to us an institution that is sadly missed by lovers of pure fun and popular melody;

That Richard Mansfield will made some money when he produces Nero;

That some of our box-office "officials" will number books in deportment among their holiday souvenirs;

That the human hog who puts on his goloshes and leaves his seat before the play ends will be permanently penned;

That the Inter-State Commerce Commission will return a favorable answer to the petition of the Managers' Association, and grant suitable relief from the present excessive railway charges;

That Director Stanton will point to his books with pride when the German songsters leave the city to the twittering sparrows in the Spring;

That the stage children may have just such another Christmas tree every year;

That the day will come when the supremacy of the editorial department over the counting-room will be acknowledged in every respectable newspaper establishment;

That foolish cowardice will no longer overcome common decency and self-respect in the attitude of managers toward the gutter-press;

That Mrs. Potter will establish her new school of acting in Australia, and linger there;

That the managers in one-night stands will combine to shut out companies that wantonly and outrageously "cancel;"

CULTIVATED ECCENTRICITIES.

Frequently the star actor and actress seem to imagine that a part of their fame depends upon certain excentricities of manner in private life, and if these oddities are not natural they straightway begin to cultivate them.

Now really, you know, in good society eccentricity is considered rather bad form. Great people, more than all others, should maintain their superiority in even the little customs of ordinary life. If their near-sightedness is too pronounced, or their absent-mindedness too elaborate, they run the risk of being just as rude as the ticket-taker at the elevated railway station.

The star is a sort of supreme being in his or her little community. A ruler in any sphere is expected to set an example to his subjects. It is a pity that the example offered to the members of his company by the head of it is not oftener one of courtesy and dignity.

How many stars are absolutely hated by their fellow-workers! Upon my word, I believe some of them like it. That's dignity, they think. If they decide to blow up all the scene-hands and the property-man in an exceedingly boisterous tone at the end of the second act, or display their authority by the sudden and violent dismissal of a scraggy ballet-girl at rehearsal, they march off with a fine and comfortable sense of their own superiority.

But take care Madame La Grande or Signor Boororina. There may often be a cheil among your people whose intellect and good-breeding make his opinion of some value, and he may not be at all impressed by your royal explosion, but will only murmur disgustedly: "What bad manners!" If he does that, ten to one, he will doubt the truth of your gifts.

I have noticed that our greatest artists are generally the most simple, modest, and courteous people on the stage. Great genius is as modest as great holiness is meek.

Sometimes, talents and intellect do not go hand-in-hand with inate refinement, and that is always a pity. We would like to see men and women of superior minds and gifts maintain that superiority in all ways, and we dislike to see our artist-idol descend to the manners of the back-door-keeper. This latter gentleman, has much more to annoy him than have you, Madame or Monsieur Etoile, surrounded and guarded as you are by maids and valets, within the sacred walls of the "star room."

French novels tell us all about the dudes the back-door man has to contend with—how these noble scions of illustrious races, all laden with diamond necklaces, bracelets, hairpins and floral offerings, crowd and tumble over each other in a frantic effort to reach the mysterious pathway which leads to the stage entrance. I suppose the dudes do this sort of thing because the eminent French realists say so; but I have been poking my nose about the vicinity of back-doors for several years past and I have never seen them.

However, there are a good many persons laden with grease-paints and autograph books to bother him, not to speak of the play manufacturer and evening newspaper reporter. So we should pardon his habitual churlishness. I have even heard that Mr. Augustin Daly employs two Siberian bloodhounds to arrange with all applicants for admission by that way; but I don't really believe it.

But to return to the eccentricity of stars. It is not charming, when it takes the form of discourtesy, or vulgarity. We all know that a gentleman is always a gentleman; and that a lady is always a lady. A naturally refined person can no more leave off his refinement than he can leave off his eyes or his nose. It is a part of himself.

Of course, there are some occasions when the intellect with which he has to deal may be so sluggish that nothing short of a volcanic explosion can startle it into activity. Also, if one cannot become justly angry when one is unfairly dealt with, one ought to be ashamed of one's self.

But in maintaining the rights of what is due him, even the most glorious genius in the world cannot be pardoned for forgetting what is due to others. Nothing more clearly demonstrates true and habitual dignity than true and habitual courtesy. Why, I have often heard a great actor swear at a woman. Think of it! And some of the poor wretches who happen to be drawing salary from him, smile timidly and exclaim: "How eccentric he is!" instead of giving him the good cuffing he deserves.

The example of many of these distinguished persons is followed by many of the numerous lesser lights who by some happy chance suddenly spring from the lower ranks of the profession into the glory of stardom. These poor things, who have suffered long under the lash themselves, think it a fine thing to display a like authority when an opportunity arrives.

One often sees some slender Orlando and bread-and-butter Juliet blowing up an old stager who has forgotten more in an hour than they can ever learn in the whole course of their respective careers.

It would be amusing to see Mrs. James Brown Potter instructing Joseph Wheelock or Frank Mordaunt how to act. It wouldn't be funnier to listen to the gas-man giving Patti points on singing.

And then stars, often clever stars too, generally make such an absurd fuss about themselves. When Miss Jones was doubling three parts last season and doing four or five falls (not to speak of an escape from the roof of the set-house or a jump into the tank) she would trip down under the stage when it was over, as fresh as a daisy. This season, when she faints at the end of the third act, her maid rushes to the stage and assists her to rise; she pauses for a moment; presses her hand convulsively to her palpitating "buzzom," holds on to a chair for support, and finally totters to her dressing-room, which is now on the O. P. side with a big star on the door. The company and scene hands stand around sympathetically, and the reporter in the wings makes a note of her real, intense emotion. Perhaps she is five-feet-eleven, weighs one hundred-and-sixty-five pounds, and will walk ten miles in the morning. But never mind.

However, that isn't eccentricity. It's affected stuff-and-nonsense.

After all, humanity has a profound respect for good, common sense. There is no quality more charmingly satisfying—none more mastering. Discretion is the better part of genius, and common sense is the better part of everything.

Great stars would oblige me very much if they would always behave with the ordinary intelligence of well-bred people. They cannot plead the excuse of ignorance or stupidity. They know more than most people; not less. I wish they wouldn't write so badly.

I know of a distinguished actress, a woman of most ample proportions, who carries a big French doll in her theatre trunk, which she dances up and down on her knees with her dressing-room door open.

That peculiar habit is regarded as a little frolic of genius.

If the utility-woman of the company were to give way to such a spasm of premature second infancy she would be "guyed" to death.

ECIRPAC.

The Christmas number of THE DRAMATIC MIRROR has very attractive covers, the scenes from The Rivals, as produced by Jefferson and Florence, being especially well done in vivid coloring. Within the covers, there is a wealth of illustration, varying from excellent likenesses of well-known artists and dramatists to a touch of caricature. The literary features are short, crisp, entertaining and abundant. A large number of well-known actors and actresses are among the contributors, whose lines have the added interest lent by their personality. Dion Boucicault writes of "the Theatre Orchestra;" Editor Fiske offers a story and Margaret Mather, Emma V. Sheridan and Adelaide Moore dip into posey. The issue has over thirty pages and is printed on large size paper of extra quality.—*Springfield Republican.*

STAGE TEARS.

Among the many questions addressed to actresses by interviewers or other inquisitive persons, and which one hardly knows how to answer, are the following:

"Do you shed real tears when you are on the stage?"

"Is it right to do so?"

"Do you play better when you cry?"

"Don't tears spoil your make-up?"

"If you cannot cry you cannot feel the emotions of the character you personate, can you?"

Of course the next question is: "Does Miss Z. or Mrs. X. really cry or not? Are her tears genuine or a stage trick?" And so on, *ad infinitum.*

To the latter you may safely reply that, being of a less inquisitive turn of mind than the questioner, you are in complete ignorance as to the nature of the lachrymose display of Miss Z. or Mrs. X. Speaking of yourself, you may also briefly dismiss the physical fact of tears, by stating, which I think is most often the case, that sometimes you do cry, sometimes you do not, sometimes you play better with genuine tears, sometimes when your eyes are dry.

But, beneath and behind this rather irrelevant and matter-of-fact question of tears—which can be originated by physical weakness, nervous indisposition, or other outside influences—there lurks another serious and important one, which is more difficult to solve and yet more difficult to explain.

How much a personator has to lose his own individuality in the assumed character; how much he has to feel its feelings, is a problem most interesting to the public and most essential to the performance.

It would be sheer conceit on my part to decide a subject which has evoked so many discussions by most competent judges. "You are to be the master of your part and not be mastered by it," says Talma; while Frederick Lemaitre, if I am not mistaken, claims that "we ought not to perform the character, but to live its life." In a recent controversy in the magazines, fresh in our minds, two actors, both of the most exalted rank in the profession, have expressed opinions on this very subject entirely at variance with each other.

The conclusion resulting from this variety of views seems to be that there is not such a thing as a general rule. The state of mind of Talma in his highest effort may have been quite different from that of Rachel in an analogous moment, and yet the effect obtained may have been the same.

I go farther. It seems to me that the same rule cannot even be applied to the same performer on two different occasions.

Judging by myself, I can only say that a certain disposition, excitement, or whatever you call it, is at times a help—at times a hindrance to me. But, then, is it possible for us to give an exact analysis of our state of mind whilst we are playing, to state the exact share of our identity divided between our private character and the one we assume? To state accurately how much I feel that I am my own self, and how much that I am the other person, is a psychological puzzle that I am unable to solve. Of course, I know that I am sometimes more in my part, sometimes more out of it; but why it is so, and how much it is so, I cannot say.

And what is more I strongly suspect that only a very few among my brothers and sisters in art could answer it in regard to themselves.

HELENA MODJESKA.

A SOUTHERN PAPER'S OPINION.

New Orleans Picayune.

The Christmas number of THE DRAMATIC MIRROR of New York is a model of mechanical beauty, literary taste and intelligent theatrical journalism. THE MIRROR has its prejudices, its particular friends, its hobbies and some narrowness; but it is always free from blackguardism and evidences of blackmailing schemes.

GOSSIP OF THE TOWN.

THE Eytinge Dramatic company presented May Blossom by consent of Gustave Frohman, at Portchester, N. Y., on Christmas night, and are now doing a big business with the piece on the road.

Profuse in handsome illustrations and rich in stories by well-known stage and journalistic folk is the Christmas number of THE NEW YORK DRAMATIC MIRROR, one of the foremost theatrical papers of this country. THE MIRROR people have issued other handsome numbers, but never one that excelled the present Christmas issue.—*Elmira Gazette and Free Press.*

BESSIE DARLING mourns the loss of her mother, Mrs. Crump, who died in Virginia on the 23d inst.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, the leading dramatic paper of the country, is a gem of art. The illustrations are varied and beautiful, and the biographical sketches and stories of noted thespians are worth many times the price of the number.—*Elmira Telegram.*

WILLIAM CHATTERTON, the leading man of the Georgie Hamlin Dramatic company, was fatally stabbed at Rock Island, Ill., last week, while trying to act as peacemaker in a street brawl.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a brilliant one. It is richly illustrated with portraits and scenes pertaining to the stage and the literary contents are furnished by well-know actors, managers, agents and dramatists. Among the contributors of pictures are comedians Sothern and Disey.—*Elmira Weekly Echo.*

LEW DOCKSTADER has joined Herrmann's Transatlantique Vaudeville company.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a perfect gem in its way. It is of extra size and is a remarkably fine specimen of work, artistically and typographically. The table of contents has been specially selected for the holiday season and offers a genuine feast. The illustrations are partly colored and are all fine.—*Bridgeport, Conn., Morning News.*

CHARLES BLANCHETT and the Indians of Dr. Carver's Wild West Show arrived last week from Europe by the *Brittanic*. Dr. Carver and the cow-boys remain and are starring the English provinces in the vaudevilles.

One of the brightest and neatest holiday publications yet issued, considered from an artistic and dramatic standpoint, is the Christmas number of THE NEW YORK DRAMATIC MIRROR. The cover is a most pleasing effort of the printer's skill, and its pages contain numerous fine engravings of the most prominent actors and actresses of this country. Besides these there are also stories suitable to the season.—*Sioux City Journal.*

CHARLES R. DE WOLFE, who has been the business manager of the Guy Brothers' Minstrels for several years past, has severed his connection with that organization.

THE DRAMATIC MIRROR.—The Christmas issue of this, the leading dramatic journal in the country, is a superb number. The lithographic work on the covers is of an exceptionally high order, and the wealth of pictures in the inside is characterized by conspicuous timeliness and artistic execution. Editor Fiske is to be congratulated upon this holiday gem.—*Manchester, N. H., Daily Mirror and American.*

JACOB LITT has leased the Standard Theatre, Chicago, which he will thoroughly reseat and open Jan. 19. The prices will range from fifteen to seventy-five cents, with box seats at $1.

THE SHANTY QUEEN company has been almost entirely reorganized and is now reported to be playing on the road to big business. Gracie Emmett has taken Frankie Kemble's place, while T. J. Farron and Fanny Osborn have also been engaged. The cast has been materially strengthened otherwise and the piece much improved.

FRANK L. GOODWIN is reported to have again gone on the road as manager of Clara Morris, which position he occupied for several seasons, a few years ago.

The most elaborate of the Christmas journals at hand is the holiday issue of THE NEW YORK DRAMATIC MIRROR. It has a unique and beautiful cover, artistic to a fault, and every page is embellished with the handsomest of engravings, while the letter press is not behind the illustrations. It is an issue which will interest all readers, and is a gem to be cherished upon the library and parlor tables.—*Fargo, Dak., Sunday Argus.*

THE Academy of Music at Milwaukee, which had been leased by Jacob Litt for the past five years, was sold on Saturday last for $65,000 to John S. George, Francis Boyd and Calvin E. Lewis. The Academy is the oldest house of amusement in that city.

GUS WILLIAMS' play, Keppler's Fortunes, has been purchased by Frank Girard. The text has been thoroughly revised. Frank Girard will appear in his original creation of Dave Nelson, and Barney Reynolds will play Keppler. It will be produced under the new name, Side Partners, early next season.

THE DRAMATIC MIRROR issues a Christmas number that is rich in illustrations of a high order of merit. The list of contributors is alone sufficient to insure a literary department of especial interest to the profession.—*New York Hotel Mail.*

HARRY HILLIARD has been engaged for the tenor rôle in The Gondoliers, and will be a member of the company engaged to present the new opera in the Eastern States and Canada.

The handsomest and cheapest publication issued in the United States is the Christmas number of THE NEW YORK DRAMATIC MIRROR, owned and edited by Harrison Grey Fiske. It is the nonpareil of all holiday publications and sells for a quarter of a dollar. No better investment can be made than to spend twenty-five cents for this publication.—*Keokuk, Ia., Gate City.*

MAX FREEMAN is authority for the statement that as soon as The Brigands is running along nicely at the Casino, a new opera will be got into readiness for that house.

THE NEW YORK DRAMATIC MIRROR publishes a most elaborate Christmas number, illustrated with colored engravings of prominent dramatic characters, and with a choice selection of reading matter. The regular subscribers of the paper must appreciate it, and those not regular subscribers, but interested in the drama, should procure a copy.—*Pittsburgh Leader.*

PHIL GOATCHER is painting new scenery for Henry Guy Carleton's play, The Pembertons, which is to be produced at Albany, Feb. 17, by Cora Edsall, J. M. Hill's new star. Among the people engaged for the support are Wilton Lackaye, Hudson Liston, George Wessels and Kate Meek.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a capital issue. Nearly every prominent professional in the country is a contributor, and there are crowds of pictures.—*Baltimore Sunday News.*

HARRY PAULTON is writing a three act farce-comedy for Marietta Nash.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which made its appearance last Thursday, is a beauty. Its bright young editor, Harrison Grey Fiske, has clouded all his former holiday number triumphs by this last successful issue.—*Buffalo Express.*

KATE CLAXTON, who has been absent from the cast of Bootles' Baby for the past four weeks on account of the illness of her mother and son, both of whom are now convalescent, resumes her old part in the play this week in Philadelphia.

THE DRAMATIC MIRROR of New York has issued a beautiful and attractive Christmas number. Colored plates of Jefferson as Bob Acres and Florence as Sir Lucius, with many other similar features, adorn its pages. The literary and other matter is of special interest to all who care to keep posted on stage affairs.—*Indianapolis Sentinel.*

TONY FARRELL, of The Royal Pass company, has purchased the seventeen-foot sloop yacht *Kathleen*, the cabin of which holds almost a score of people, and contemplates an extended yachting trip next Summer.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is highly creditable to its management. The reading matter is bright and seasonable and the illustrations a great feature.—*Evening World.*

KATE FOLEY has resigned from Edwin Arden's company to join W. H. Powers' Fairies' Well company.

THE NEW YORK DRAMATIC MIRROR issued a Christmas number that far excels any of its former efforts in that line, admirable as they have often been. Its colored illustrations are numerous and excellent and the literary department very attractive.—*Texas Siftings.*

FANNY DAVENPORT is finding the strain of playing La Tosca continually too much for her, and next season her repertoire will consist of Theodora and Fedora as well, La Tosca being reserved for Saturday nights only.

The Xmas number of THE NEW YORK DRAMATIC MIRROR is in touch with the season and abreast with the times. Its covers are beautiful and its contents bright. Players and play-makers known to fame contribute to its columns, and the illustrations are at once interesting and artistic. People who purchase this holiday edition can hardly fail to be instructed and amused.—*St. Louis Republican.*

B. D. STEVENS, who resigns from the McCaull Opera company on Jan. 1, was presented the other night by the chorus of that organization with a handsome Roman gold locket. De Wolf Hopper made the presentation speech.

The Christmas number of THE NEW YORK MIRROR is a credit to the publishers of that enterprising and hustling dramatic paper, and particularly to Harrison Grey Fiske, the editor. It is a very neat and attractive paper, well printed and filled with entertaining reading for both the general public and stage-folk.—*Detroit Journal.*

HARRY LACY and Joseph Arthur are reported to have quarrelled and it is said that legal proceedings for the dissolution of the partnership have been begun.

The *Herald* has received from Mr. James G. Cantrell, the local correspondent, a copy of the elegant Christmas issue of THE NEW YORK DRAMATIC MIRROR, the standard dramatic paper of the country, and by all odds the best, fairest and most enterprising of them. That this fact is appreciated by the dramatic profession is shown by the fact that in this superb issue of forty-six pages, it requires about twenty pages to accommodate the demand for advertising space. Besides the paged matter there are four full page plates executed in the highest style of photo-lithography, "The Editor's Reverie," scenes from "Aunt Jack," representative American dramatists and representative American actresses. The first and last pages of the cover are superb specimens of the lithographer's art.—*Nashville, Tenn., Evening Journal.*

MART HANLEY is authority for the statement that Edward Harrigan in his new play will most probably be seen at Proctor's Twenty-third Street Theatre after the run of Shenandoah at that house.

The Christmas MIRROR is one of the most interesting and handsome Christmas productions that has been issued this year by any publishing company. It is a beauty typographically, and the reading matter is of the highest interest. The editor, Harrison Grey Fiske, is the author of a beautiful illustrated sketch in the number, and the best known dramatic people are contributors.—*Columbus, O., Post.*

J. JAY TAYLOR has been engaged for the double quartette in The County Fair at the Union Square Theatre.

We heartily congratulate THE DRAMATIC MIRROR upon its artistic and wonderfully interesting Christmas number. It is certainly the best ever issued by a dramatic paper in any country, and is a splendid tribute to the profession which it represents and a credit to its able and enterprising editor and his staff of writers and artists.—*Spirit of the Times.*

THE ACTRESSES' CORNER.

A LETTER.

No use! I can't talk to-day of theatre or cues or complexion. I shall take something out of your heart and tell it.

How do I know it comes out of your heart? Because I find it in mine. No one ever yet said something straight out of the heart but a dozen of you have cried, "It is mine!" Take up your pen and try.

Is there anything so soul-rusting, courage-sapping, life-ebbing as waiting for a letter?

"I will write," he says. (I say "he" because it sounds more sympathetic.) And you go away.

Of course you know how it is with men about writing. They are always so busy When one is actually there they always have time to be with one, but to write is another matter. You understand that.

A woman would know enough to have a letter greet you at your first breakfast in the new place, but a man never thinks of such little things. Of course you don't expect a letter till the first Wednesday after you get there.

Wednesday comes and no letter. What a funny habit it is men have of posting letters in their pockets. That is what he is doing now. Ah, well! He will come across it or remember it soon. It's only a question of a day or so, more. A day isn't very much. You didn't know you cared so about the letter, any how!

Thursday. You know how uncertain mails are. Besides, there are a thousand and one things to delay a letter; postmen too always make mistakes over newcomers.

Friday. You get a little breathless as the postman comes, and when he passes, you pretend you don't notice it. Presently you dry your lower lashes stealthily with your little finger, and find you have a choke in your throat. No excuses now, because excuses don't comfort you any more. You just wait now. Friday is unlucky anyhow for a letter. It's just as well it did not come Friday.

Saturday. The first thing say you to yourself that you won't care if it does not come. That's to brace you up, supposing it does not. You have a sneaking notion that it will come though. Certainly it is a distinctly sharp pain that goes through you when post-time passes and brings you no word. You rally at once, however, and laugh to yourself, saying that it's not coming to-day makes it surer for to-morrow. All this time you have not blamed him (I say "him" because it's more sympathetic). You have felt somehow that the letter is to be blamed. Now you begin to wonder in your soul how a man can be such a brute.

Letters seldom come Sunday; mails are held over for Monday delivery. You know that, and you know that your letter will come Monday.

It does not. Something inside of you breaks.

You say to yourself that now it may come when it chooses: that it's coming—be it next day or next year—will be too late; that you have outwaited your patience and your care, too.

This seems true enough, for when Tuesday's post brings you no letter, you feel simply stony and dead. Did I say *no* letter! Oh, you get letters, of course; but never the one you are waiting for—or that you used to be waiting for.

Two or three days pass. You get restless. You must do something—get up some new interest. You feel as if an air-pump had been at work on you and your nature abhors the vacuum produced.

You walk miles; write reams; turn gardener and rake and hoe for dear life. Or you take a plunge into a fleeting attempt at interest in whatever unfortunate man may happen to be nearest.

"One must live," you say to yourself.

More days pass. The man thinks you are lovely. You never even say letter to yourself, unless it be to say that you don't expect it any more.

About this time you wake some night and find yourself crying in a sickening way. Not comfortably sobbing; but drizzling big, slow tears that streak off down your cheeks to fraternize at the back of your neck.

In all your life you never cried this way before and you find yourself unable to say anything to yourself about it. It's an exhausting way to cry and presently you sozzle off into sleep. Next morning a horror seizes you as you remember the lachrymal visitation. A horror seizes you, too, when the new man is deeply moved by your depressed and visibly mournful state of mind. There is a grim humor in the situation, but you feel you ought not to laugh.

Another Wednesday, and to your astonishment you brace up with new cheer. You find yourself absolutely and joyously sure the letter is coming, and coming on that Wednesday, too.

You are really glad it has been delayed. It is all the nicer to get it now. If it had come before the delight of it would be passed; not fresh and new and within your grasp. Better to-day than before—far better.

But it does not come. You feel stunned, and in a new, curious way, weak. You say to yourself that you *think* it is all over now, and that you can feel no more hurt. That at least is a comfort—to be rid of the hungry ache that has been with you so long, and the irritating, insatiate hoping that has gnawed into day and night.

The other man begins to be intolerable to you, and you tell him you will always be his friend.

You know better, and you hope you always will, than to trust any smallest degree of your comfort to any man again. At least, one learns from everything. Experience is a sediment at the bottom of every cup we drain.

That night you take off a ring. It's a silly sentimental thing to do, but you don't do it sentimentally. You do it merely as a token to yourself of enfranchisement.

Thursday you are taken with a sudden, awful fright. He is ill! (I say "he" because it's more sympathetic). Of coure he is ill! What a selfish, thoughtless creature you have been, and he probably dying. If you only knew where to write! Ah, me! but the days of waiting will seem easy, the sorry gift of neglect good, if only you might hear that illness is not the cause.

He *is* ill, though; you are sure of that—you feel it. Nothing else could make him treat you so. Nothing else could be forgiven—not that that makes any difference. You and your feelings count for nothing, if only you can hear that he is well.

You write to a mutual friend, asking "casually" the question that is breaking your heart. While you await an answer you give yourself up to abject misery, and to driving the other man insane.

If he is ill—if he is! Fever, that's it! Delirium, only delirium, could put you out of his head so—that is sure. If he isn't ill! Well, if he isn't, you will plunge into a life of heartless coquetry and unillumined cynicism.

Ah! If you had only treated him better, and now he is probably on his death bed and you will never be able to tell him.

Letter from mutual friend. On Broadway! Going into Hoffman House. Ah, well, he is not ill then. All the rest seems blank to you. You say presently, with a sigh, "My poor best—my poor best," and you set aside something, and sort of take up life again. This unnatural calm is broken in upon by the other man. Well, if you dash into a heartless don't-care-a-damnless life, you call yourself to witness that you have cause. People haven't cared for your heart; why should you be more considerate? And, oh, but you wish you were dead and out of it all.

The next evening by special delivery comes a letter. "I have thought of you every minute—been working up a surprise for you. Expect me almost with this letter."

You put your head down on the scribbled page and cry softly.

All the soreness and pain and anger melts away. To have suffered so—and all for nothing! How he will laugh when you tell him. There runs a throb through the air. Something of presence surrounds you. You give a gasp. Things turn before you. You put out a frightened hand and hear your voice cry through another voice, "You are come! You are come!"

POLLY.

P. S.—The other man? Oh, he gets over it.

P.

DREAMING OR WAKING?

As a meteor floats in the sky at night,
Illum'ing the heavens when in its flight
To worlds unknown, gone, passed away
Is the dream of life in its little day.

New Year's Eve — bright, happy, New year's Eve—with its cheerful air of bustle and sweet memories, and I—I am very happy, too, as I walk on through the crisp, star-light night to the theatre where the man I love awaits me. How well I know what his welcome will be! Ah, this love—this love—'tis life and death, pain and rapture!

Past me the glittering carriages dash, laden with their freights of joy and sorrow. Where do they go? Are they one-half as happy to-night as I am? Oh, my king, my all, let me hasten to your side!

His arms are about me; my throbbing bosom beats against his, and I feel his warm cheek pressed close to mine. In my new, exquisite joy I nestle still closer to him, my eager face uplifted to drink in the sweetness of his breath! Ah, this is life—life!

The low, soft music of the orchestra still throbs on, and in my joyous madness I forget that we are only playing a part. I forget the glare of the footlights, the sea of faces before me, and fancy that my love and I are alone in the midst of Summer moonlight and fragrant flowers. To the great throng below me, we are but salaried players, acting an emotional scene. But to us—ah, God! that it might last forever! Oh, to know that it could be so until the dream was done—the dream of life and love! . . . Then I remember. He is mine only by the love—aye, the mighty worship I bear him. He is bound to another by ties that naught save death can break. Another bears his name, shares his life, but I—I love him! . . . Let me forget this love! Give me power, Oh my Father, to tear it from my heart! 'Tis a sin—a deep, unpardonable sin—and still I cannot crush his image from my soul! Why must I bear this heavy burden? Why did he cross my pathway? Once I was free and careless, and the future lay before me fair and smiling. Now—ah, I dare not think! What is fame, wealth, glory, when compared to a life with him, even though it be a sin? What care we for the world? We have love and each other! Away with the world and its cruel selfishness! . . . God forgive me, I had forgotten! He is *all* I have to live for! But he—he has his helpless little ones at home! Wretch that I am! Would I bring shame and disgrace upon these innocent heads? No; a thousand times no! We must part! To-night I shall leave him—to-night I will go out of his life forever! And who can say but in the years to come there may not be hope? Vain dreamer, hope is not for you! Duty lies before you. Hope and love are forever past! But oh, my love, my own dear love!

* * * * *

Is it New Year's Eve again? Has a whole year gone by since that night when I put love and happiness away from me, and joined hands with duty? Aye, and a whole life, too, for when the morn dawns this dream of mine shall end in the calm and peaceful sleep of death. Then, and not till then, will I cease to dream. They say I am dying. 'Tis true. Those wise doctors say solemnly that there is no help for me. Overwork and excitement have shortened my days. I hear them whisper, but it moves me not. I am so tired—so tired and sleepy. . . . Why, I am back in the theatre again. How warm and bright everything looks. Again I hear the soft, sad wail of the orchestra; again the vast audience sit spell-bound, laughing and sobbing by turns, and I am standing there in all my glory and triumph. And *he* is with me—the man whom I worship rather than love. He kisses my lips, my brow, my cheek. I cling to him, wishing that God would let me die in his arms. That has been my prayer day and night ever since I have known and loved him. Death would not be so bitter there in his embrace. This is sweet, love, to be with you once more. Close to your breast I shall lie, and dream the hours away. . . . Where are you, dear? How cold I am, and it is so dark—so dark and cold here alone. Oh, come to me, and let me hear your voice—feel your hands upon my face. I am dying of love for you, and they say that you have forgotten me. 'Tis false—false and cruel as death itself! . . . Ah, what is that? Why, they are calling us back again. You, and I. Look—look—see the flowers how they fall in fragrant showers around us! Oh, this is glorious, my king! The lights—the music—the wild burst of applause! Why, we are famous, and we have worked and struggled on together! . . . But why has the theatre grown so dark—the music so sad—and whose hand is that clutching mine in that icy embrace? This is a church! What means this awful silence? My God! There is a coffin! Let us go away from this awful, awful place! Back to the theatre! Come—come—with me! I hear the music, and it sets my blood bounding through my veins like wine! Love, love, where are you? Only let us reach the thea—

ABI S. JACKMAN.

AMIABLE AND IMPARTIAL.

Kansas City Star.

THE NEW YORK DRAMATIC MIRROR is the cleanest, handsomest and cleverest of theatrical journals. This is said in amiable indifference of the fact that the MIRROR has recently permitted a young man with a grievance against Kansas City newspapers to use its columns for a ridiculous and unreasonable statement of the "influences" that direct dramatic criticism in Kansas City, and that it is disposed to take the young man's remarks without the grain of salt that he needs and the circumstances warranted. THE MIRROR'S Christmas number appeared last week—forty-two pages between attractively lithographed covers, filled with essays, poems, stories, sketches and pictures. In a literary way it is unique, for nearly all the contributions are signed by distinguished actors, managers and critics. Minnie Maddern, Mrs. Kendal, Patti Rosa, Sophie Knight, Milton Nobles, Ella Wheeler Wilcox, Margaret Mather, Dion Boucicault, Bronson Howard, Clinton Stuart, Wemyss Hepderson, Louis Aldrich, Wilson Barrett, Rhea, Augustus Pitou, Marshall P. Wilder and Owen Fawcett are among the half hundred or more familiar signatures.

ALONZO E. STODDARD, the well-known bari tone, died recently at Boston from heart failure. He was about fifty years old. At different times he had been a member of the Emma Abbott Opera company, the American and National Opera companies and the Emma Juch Opera company. He was buried at East Brookfield, Mass., his native place.

UNCONSIDERED TRIFLES.

Every one must congratulate Marie Wainwright on her fine production of Twelfth Night. What it lacks is a certain mellowness which everyone recognizes as essential to Shakespearean comedy, but which is perhaps hard to secure when clothes, scenery and every detail is so transcendently new.

In Sir Toby's wassail scene particularly the servants' hall is as scrubbed and shining as a schoolboy's face, when the capital acting would have been helped by more smoke and grime and cobwebby rafters.

It is harder to forgive Cesario his accordion skirts. Shakespeare and accordion skirts swear at one another's face, as the painters say. They—the skirts—properly belong to Kajanka and the Gaiety girls—not to the Bard.

Miss Wainwright was certainly fair to see in her Albanian costume, which was beautiful in color. But if she plays a boy's part she certainly ought to lay aside her corsets. Her waist was girted in as snugly as if she had been fitted for the New Year's ball. The lines of a corset, which are never really beautiful, were unmistakable and here inappropriate. The point is, if a part calls for a boy's dress with the intent to appear as a boy, why not dress it as a boy would?

Miss Rehan is more discreetly costumed as Ganymede. If she wears corsets they are not in evidence in those peculiar curves that French dressmakers, not the Lord, have fashioned. Her figure is that of a thin, lithe young stripling. She has even dispensed with that rotundity of calf which most women being called upon to appear in shortened skirts find it necessary to supplement by art, if nature has not vouchsafed it to them.

The color of Miss Rehan's costume, its Autumn-leaf suggestiveness, harmonizing and going in with the woodland scenery, is one of those little effects not too important, but liable to be overlooked, yet very gratifying when felt.

The various opinions concerning Miss Rehan's Rosalind have been entertaining. The critics, with a certain unanimity, have been inclined to agree that it is sportive, arch and piquante, but not poetical. That may or may not be—the audience testifies to one thing, that it is new, and that it has charm. When one remembers Neilson, Terry and Modjeska, this is much.

But there are also two things that distinguish it, it seems to me. First; the reading. Except by Booth, I have never heard Shakespeare's words made so rich in meaning, nor rendered with such infinity of intonation. In this respect Miss Rehan has reached a point far beyond that which she touches in the society drama. Nor have I ever seen speech given with such a running accompaniment of rhythmic gesture.

Her first falling in love with Orlando was a revelation of grace, a succession of beautiful movements that would have been the hope and despair of an artist. As Ganymede she flashes from one pose to another; none are conventional; often they are highly unconventional, but they are always restrained within the bounds of girlishness and always attractive. That is the great thing. Nothing is pardonable that lacks charm.

But if Rosalind's costume shows far-reaching consideration, what in the name of all that's significant does Hymen's indicate? What has little Miss Cheatham done that she should be garbed in that crude blue and white, and be set off with those ridiculous pink and white wings? The color and ragbag conglomeration of Hymen in the midst of that scene of color sets the teeth on edge. By the way, is not Miss Crosman very reminiscent of the late Edith Kingdon, only a trifle larger and scarcely so pretty?

Your "Usher" has wittily suggested, that Mr. Daly has made of As You Like It a contemporaneous human comedy. The phrase bears a monogram, A. D., but it is not so much moderness that we find in the play; the lapse of years is only discounted, and we run up against the same old human nature as it was and is and ever will be, world without end.

* * * * * *

Nettie Hooper, who played in her mother's adaptation called Helen's Inheritance, at the Madison Square Theatre, has certainly talent. This is not conspicuous in the comedy scenes, but at the climaxes one feels that she has the genuine spark.

A very clever piece of work was done in the play by Annie Allen, who played the part of the maid. In the original, the maid is a scolding Englishwoman. Mrs. Allen rewrote the part in French and made it a laughing French dialect part, and her rendering of this in the scenes with the charming child was the only bright spot in the play, and a most excellent piece of character acting.

The little tot, it seems, is only a little over three years old, and is the youngest actor up to date. She is a relative of Joseph Arthur, the playwright.

WYLDE THYME.

THE HANDGLASS.

Bon jour! Est ce que vous avez La Grippe?

† † †

Old Year, you must not die!
Stay with us yet a little while,
And as your fleeting hours we guile
With tears bedimming eve.
Tell me by what weird spell shall I
Stave off that tailor's bill accurst,
Which falls due January first?
Old Year, you must not die!

† † †

A SOUTHERN paper tells us that Lillian Lewis is the "acknowledged successor of Clara Morris." A contemporary says that if this thing keeps on there is danger that Oliver Doud Byron will be the successor of Booth, and we ourselves would like to know what is the matter with Fanny Louise Buckingham and N. S. Wood as successors?

† † †

PATTI sang false in Chicago the other night, but Chicago didn't know it until the morning papers came out, and then how they did howl over it!

† † †

TROUBLES never come singly. The Brass Monkey has no sooner fallen with an indescribable thud upon theatrical New York than the Russian influenza reaches its claws across the sea and fastens upon the susceptible bosom of the erstwhile gay and festive thespian.

† † †

WHAT is home without a gas-meter, and what is an English burlesquer without her breach-of-promise suit?

† † †

A DRAMATIC writer, bewailing the decline of the tragic actor, sorrowfully enquires "Who shall we turn to now?" We would suggest that if he has gone out between the acts to escape the orchestra, as we have heard dramatic writers sometimes do, that he chew a few cloves before he turns to anyone.

† † †

AN English paper says: "Oh these American critics! What a wealth of expression they have at their command. One enthusiastic scribe finds that 'Mrs. Kendal's charm is in some sense *beamy*.' We have heard of a lady's charms being described as crummy, but we have to confess with the deepest humiliation that 'beamy' is a term of admiration totally unknown to us."

† † †

THE melancholy intelligence has reached us that the rumors recently circulated to the effect that Robert Mantell wears a wig are confirmed beyond all manner of doubt, and The Matinee Girl is busily engaged in scraping his picture off the inside cover of her watch.

† † †

A NEW farce-comedy company is sending out a circular which reads: "A glittering success! We are in it, therefore we must be the people. Skeptical Ohio does not worry about the World's Fair but succumbs to this Furiously, Funny, Farcical Comedy! The Buckeye State's cultured theatregoers completely captured, loudly demand an early return of the Funniest, Cleanest, Brightest and Most Original Farce Comedy Extant, invented and concocted for the sole and only purpose of making the great American public happy! N. B. The only Farce Comedy organization on the road not singing 'Listen to my tale of woe!'" This sounds like Hi Henry's literary style, but it isn't.

GLEANINGS.

JOSEPH BARRETT has been released from the Cleveland Minstrel company.

COLONEL MCCAULL has been removed to his home in Baltimore. He is still quite ill.

B. E. WOOLF, of Boston, is recovering from a nine day's attack of the festive Grippe.

THE Fat Men's Club played to $1,167.25 on Christmas Day at Newburg, N. Y.

WILTON LACKAYE has been engaged for Nat Goodwin's new play, Colonel Tom.

MARIE CAHILL has been engaged for the soubrette role of The Fakir.

"The Christmas MIRROR is a daisy. It is the best thing of the kind that I ever saw".—*H. E. Rockmond, Milford, Mass.*

HELD BY THE ENEMY played its fifth engagement in St. Louis last week to over $6,000.

THE directors of the Broadway Theatre company met last week and declared their fifth dividend of five per cent.

MAY M. WARD, the DRAMATIC MIRROR'S correspondent in Greenville, Miss., has written a comedy-drama for Lizzie Evans.

W. H. CLIFTON has been engaged for the production of Maid Marian in Washington, Jan. 9.

PALMER COLLINS has been engaged to play the leading comedy part of Bob Millett in The World Against Her.

ACCORDING to general reports, business all over the country on Christmas Day was decidedly good.

"I was told to-day, when getting my Christmas MIRROR at the San Francisco News Company, that it had outsold all the other dramatic papers, and not a single one was left."—*J. D. Marnell, San Francisco.*

WILLIAM GILL'S new novel, "The King of the Street," is to appear in *Belford's Magazine* next month.

IT IS rumored that E. H. Sothern contemplates having Dickens' "Tale of Two Cities" dramatised.

IT IS said that George Krewolf, the absconding treasurer of Hoyt and Thomas, is now a street-car driver in Montreal.

KITTY MARCELLUS and Eugene Harvey joined the Fishers' Cold Day company at Tiffin, Ohio, last week.

"The Christmas number of THE MIRROR was a dandy, so every one says."—*H. D. Robinson, Coldwater, Mich.*

KATE ALMA, formerly of the Jed Prouty company has been engaged for the Chicago production of The Gondoliers.

IT IS announced, on good authority, that Charles H. Day is no longer connected with W. S. Cleveland or any of his enterprises.

THE Adele Frost company has returned to the city, but it is said that they will shortly resume, going South.

MAY ROBSON is to play her original part in The Private Secretary when William Gillette revives it this Spring by special permission of Daniel Frohman.

KLAW AND ERLANGER have just arranged for J. M. Hill, with F. F. Proctor, to open the tour of his new star, Cora Edsall, in Proctor's Theatre, Albany, N. Y., Feb. 17, 18 and 19.

MCCABE AND WILSON'S MINSTREL COMPANY was arrested in Burlington, Ia., on Saturday last on a charge of stealing $600 from a Quincy (Ill.) gentleman.

"The Christmas MIRROR is a perfect gem. Allow me to congratulate you on turning out so handsome and interesting an edition."—*J. H. Krebs, Decatur, Ill.*

CONTROL of the new play now being written by Henry C. De Mille and David Belasco, has been secured by Charles Frohman. It is to be ready for production in October.

R. A. ROBERTS is playing Henry Miller's part in Shenandoah at the Twenty-third Street Theatre, and making quite a success at it, too, it is reported.

IT is reported that William L. Lykens, Maggie Mitchell's former manager, intends bringing suit against Charles Abbott for his entire season's salary as manager.

BY AN error of the types Mrs. Padelford was reported in last week's MIRROR not to be considering an offer to appear in a new opera in London. The contrary is the case.

THE Hatch Opera company opened the new Fifth Street Auditorium in Beatrice, Neb., on the 24th inst., and the new Thorpe Opera House in David City, Neb., on the 25th. They are both handsome theatres.

FERNCLIFF will resume its season with the original company with the exception of Harry Pierson, at the Grand Opera House, Philadelphia, on Jan. 20, after which it goes to the Hollis Street Theatre, Boston.

"It more than pleased every one."—*M. A. Mosley, Roanoke, Va.*

J. H. SMITH, who tried to conduct Dockstader's as a vaudeville theatre, gave up the attempt on last Saturday after a week's trial. The house will now most probably remain closed until May, when Herrmann, the magician, will open his season there.

IT is reported that Rich and Harris, of Boston, weary of losing money on Old Jed Prouty, have withdrawn their backing from the enterprise. The *Herald* states that the losses thus far have aggregated $15,000.

ON the 17th inst. at St. Paul, Messrs. Harris, Egan and Deane of the Harris Theatre, were presented with a vote of thanks by the St. Paul Lodge, No. 59, B. P. O. E. for having given an entertainment for its benefit.

STEVE LEACH, the business manager for Kate Claxton's Bootles' Baby company in the South, reports business very good. Mr. Leach has several good offers for next season, but has not closed with any company as yet.

"I received my supply, but in half an hour had disposed of all of them; sufficient evidence, I think, of their popularity."—*L. Osgood, New Castle, Pa.*

AMONG the many rumors now being circulated, is one to the effect that a change in the number of auxiliaries in Richard Mansfield's production of Richard III. at Palmer's Theatre, is soon to be made.

H. R. JACOBS is to be presented on New Year's Day with a diamond stud valued at $3,500, the gift of the representatives of all of his different theatres. He will be presented with the gift in Chicago.

THE Western tour of The Great Metropolis began on Monday a week ago in Cleveland, with a boom. During the engagement the local life-savers of Lake Erie assisted in the shipwreck scene.

MANAGER CHARLES A. BURT reports that Fernclif, with an almost entirely new company, headed by William Haworth, will resume its season at Philadelphia about Jan. 20. The organization is booking time quite rapidly in one-week stands in the best theatres.

"Let me congratulate you on the excellent typographical appearance of the Christmas MIRROR. In my opinion it excels all your previous efforts."—*W. H. Langley, Anniston, Ala.*

THE pockets of the amateurs and their friends is the latest place that the *World* of this city has singled out as a source of added revenue. To-morrow that journal will open a contest in its Brooklyn edition for the most popular amateur actress in that city, to whom a valuable jewel will be presented.

A NUMBER of extensive and important alterations are to be made in Klaw and Erlanger's Theatrical Exchange, in anticipation of the influx of combination and out-of-town local managers who have already written for headquarters next Summer. The patrons of the establishment find the place so popular and comfortable that a great many of the combination managers, notably J. K. Emmet Jr., E. A. McFarland of The Old Homestead, Gus Mortimer, Chapman and Sellers and Harry Hine, want permanent headquarters in this building. To accommodate them the large ground floor of the Exchange, with its light and airy plate-glass front, will be used for this purpose, and estimates have already been handed in for the alterations to be made. As the basement is 100 feet deep, it will make a most sumptuous addition to their headquarters when thoroughly overhauled, decorated and fitted up with chandeliers, plumbing facilities, etc.

RALPH D. BRYAN resigns from Charles T. Ellis' company on Saturday night.

IBSEN'S play, The Pillars of Society, will follow Aunt Jack at the Madison Square Theatre, where the matinees of Little Lord Fauntleroy cease after this week.

"IT'S IMPORTED," Dixey's new topical song, will probably be introduced into The Seven Ages at the Standard Theatre on New Year's Day.

JOHN K. VERNON, an old actor, died last week at the Marine Hospital in Fernandina, Florida. The expenses of his funeral are to be defrayed by the Actors' Fund.

CONTRACTS were signed late last week by which Daniel Frohman takes Lawrence Barrett's time at the Broadway Theatre for the run of The Prince and the Pauper.

"Your Christmas MIRROR was a great treat to the entire company."—*Sidney Durham, Pearl of Pekin Co.*

T. HENRY FRENCH receives the latest English comic songs regularly. Among his last batch were such novelties as "Razzle Dazzle," "Johnny Get Your Gun" and "A Little Peach in an Orchard Grew."

ALFRED AYRES has written to Marie Hubert-Frohman saying that in King Rene's Daughter, her elocution is charming, and that she is one of the few that know how to be colloquial without allowing their colloquialism to degenerate into the commonplace.

IT IS reported that Rich and Harris have retired from the positions they hold as backers of Richard Golden in Old Jed Prouty, and that the comedian is now starring on his own account. The reason of the withdrawal is said to be a loss of $15,000.

T. HENRY FRENCH is elated over the notable success of My Jack which played at the Grand Opera House last week to $7,500. This week the piece is being presented at the People's Theatre, after which it has a two weeks' stay at the Boston Theatre.

C. F. WALTON, H. E. Chase and wife, Virginia Harned, John P. Savage, John Matthews and John McKeever have been engaged for Frank Norcross' production of Saints and Sinners at the Criterion Theatre next week.

"Has been greatly admired by all who have been fortunate enough to see it."—*Will H. Harrison, Beatrice, Nebraska.*

TWO members of Charles A. Gardner's company are reported to have been seriously injured in an accident on the Chesapeake and Ohio Railroad, near White Sulphur Springs, on Saturday morning last. Gustave A. Cline had his leg broken and William H. Dell sustained a compound fracture of the thigh.

FRANK M. NORCROSS has secured the week of January 6 at the Criterion Theatre, Brooklyn, and will produce there the Madison Square Theatre success, Saints and Sinners. He will play the role of Captain Eustace Fanshawe, which he has acted on the road.

THE company now playing Shenandoah in Philadelphia, and which made quite a hit last Thursday night at Proctor's Theatre in this city, appears next week in Pittsburg. Thence it goes to Indianapolis and the Baldwin, San Francisco, where it plays a month's engagement.

"The Holiday MIRROR is superb."—*Charles Edward Wilson, Wilson's Comedie Musicale and Specialty company.*

CHARLES A. GARDNER in Fatherland appeared at the Soldiers' Home, Hampton, Va., on Dec. 9. Governor Woodfin made him a good offer to repeat the performance on Dec. 21. Manager Ellis was able to cancel a previous booking at Norfolk, Va., so that the Governor's offer could be accepted, and the repetition performance at the Home was well patronized.

BARRY JOHNSON'S Eagle's Nest company was in a railroad accident on Christmas Day, *en route* from Indianapolis to Middletown, Ohio, but fortunately no one was hurt. The company was detained five hours and missed their matinee, but turned hundreds away on Christmas night. It was a return engagement.

LESTER S. GURNEY, who was down with the "grippe" yesterday, has been elected an honorary member of the Veteran's Association, 127th Regiment of New York Volunteers. This regiment was raised by General William Gurney, the soldier-father of the popular Actors' Fund official.

KATHRYN PRICE, late of the Bells of Haslemere company, made her last appearance in Brockton, Mass., and after a brief illness of two weeks died in that city of brain fever on the 21st inst., at the age of nineteen. Her remains were taken in charge by a wealthy relative in Salem. She received the best of care throughout her illness and her untimely death is regretted by a wide circle of friends.

ONE of the Christmas festivals for poor children given on Christmas Day by the *Evening World* was conducted entirely by ladies and gentlemen of the theatrical profession. It was given in Maennerchor Hall under the supervision of Mrs. Fernandez. Among those who assisted in arranging the tree and distributing the presents were Frank M. Burbeck, Mamie Cahill of Barry and Fay's company, Celie Ellis of The Gondoliers cast, Alice Haines of Shenandoah, Henrietta Markstein, the pianist, Effie Shannon of the Lyceum company and Lora Hollis, late of Daly's.

"Many thanks for your dignified, loyal, clean paper which gives the news of the profession without the petty scandals of a few unfortunate members."—*Eugene Morsel, Overbrook, Pa.*

MANAGER HAMMERSTEIN, of the Harlem Opera House, claims that the three attractions he has had at his house the past two weeks drew the largest receipts ever played by any other series of stars in this city in the same time. Booth and Modjeska played to over $10,000, Fanny Davenport to about $3,000, and Jefferson and Florence in four performances to $5,200. He also says that it is the first time that three such attractions have followed each other in one house in that time. The plans for his new Columbus Theatre are finished, and ground will be broken for the new house next week.

THE first day's subscription sale of seats for the two weeks' engagement of Mr. and Mrs. Kendal at Hooley's Theatre, Chicago, which begins next Monday night, amounted to $1,400, and although they play there in opposition to both Charles Wyndham and Wilson Barrett, Mr. Hooley writes that there are on hand orders for $10,000 worth of seats.

W. S. CLEVELAND intends to bring over the Cragge troupe for his Consolidated Minstrels next season. The seven members of the troupe are to appear in a series of astonishing acrobatic performances. Mr. Cleveland is also negotiating for three or four other European novelties, and will organize a genuine black minstrel company.

HATTIE STARR closed with The Pearl of Pekin company in Louisville, Ky., on the 21st inst., on account of severe throat trouble. Her place is filled by Addie Walton. There are no other changes in the cast. The company is *en route* to San Francisco, where they play three weeks at the California Theatre.

SOME disciple of Izaak Walton sent Joseph Jefferson a fine fishing rod and line, while the latter played in Baltimore recently. A note was attached to the present saying that the donor, knowing that Mr. Jefferson was quite a fisherman, had made the rod himself and begged the genial comedian to accept it.

BY invitation of the Oratorio Society of New York, Estelle Ford, of Cleveland, Ohio, sang the soprano part in the oratorio of The Messiah, at the Metropolitan Opera House, last Saturday evening. She often accepts invitations to sing in concert or oratorio in Western cities, and this was her first public appearance in New York.

WILLIAM LYTELL and wife, H. B. Barnum, and Charles Shackford, express their thanks to Henry Greenwall for his kind treatment of the members of the Nellie McHenry company, who escaped from the Allen House fire in New Orleans on December 13. They state that Mr. Greenwall generously tendered a benefit to the sufferers, and, having but a few hours to announce it, went personally among the merchants to dispose of tickets. They also desire to thank their managers, Messrs. Webster and Maider, and Nellie McHenry for devoting their share of the receipts to the same purpose.

D. W. TRUSS, manager of Primrose and West, writes that the modern Minstrels have been doing a phenomenally large business for the holiday season, and that the outlook for the entire season is especially bright. He desires to have it known that several persons connected with the company have been discharged lately for good cause, which will place other managers on their guard against these untrustworthy individuals. Mr. Truss also emphasizes the fact that next season's organization of the "monarchs" is rapidly assuming vast proportions, and promises to excel anything hitherto attempted in the line of minstrel enterprise.

JAMES W. MACK died in Bellevue Hospital of heart failure on Tuesday last. Twenty years ago the deceased was one of the brightest vaudeville stars in this city, and was then the partner of James E. Sheridan, who is now playing a notably successful engagement in Australia in Fun on the Bristol. The deceased invested largely in a play entitled Eloped with a Circus Man, some four or five years ago, and was the comedian in that piece, which proved a failure, although Robert Stickney and Billy Dutton took part in the realistic circus features of the play. Mr. Mack, or McGrath, which was his real name, was of a genial and amiable disposition, and was his own worst enemy. He was born in Ireland in 1848, and was a member of the Order of Elks.

MLLE. RHEA'S COMPANY celebrated Christmas in a right royal fashion. On Christmas Eve, at Scranton, Pa., after a two days' rest, for which salaries were paid, they were royally entertained at a milk-punch banquet. Mlle. Rhea was presented with a magnificent hand-painted satin table cover, a table bell, a richly-engraved silver flask, a royal Worcester vase, a La Tosca umbrella, and many other evidences of esteem; while she, in her turn, presented Mr. Harris, the leading man, with a handsomely framed photograph of himself as Napoleon painted in water colors by Sophie S. Lowry, an American artist of Dayton, O. To Mr. Cotter, her manager, and his wife, she gave two very handsome pieces of furniture—a sofa and armchair. On Christmas Day and night at Scranton Mlle. Rhea played to two of the largest audiences ever in the theatre; the orchestra had to be put under the stage, and fully 500 people were turned away.

LETTERS TO THE EDITOR.

NOT DISSATISFIED WITH NYE AND RILEY.

MT. VERNON, O., Dec. 26, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Having the management of Nye and Riley in this city, I desire to correct your correspondent, for he errs in saying "everybody dissatisfied." The intelligent portion—those who did not expect to see Bill Nye appear in black face *à la* Emerson and hear Whitcomb Riley recite something about the fall of McGinty were more than pleased, and are anxious to have "the twins of genius" appear here again. In proof of this I submit press notices herewith. Am aware this city is considered a back number in theatrical circles, but it is not so far back as your correspondent attempts to paint it. I trust you will give this a conspicuous place and oblige, yours truly,

HARRY N. GREEN.

MANKATO, MINN., Dec. 26, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I became aware of a piece of news (to me) yesterday in regard to our city which I never knew of before and which is the cause of this article. Through the manager of a company playing here I learned that the population of our city, as rated by Rand and McNally's Guide, was 7,845. This might have been nearly correct ten years ago, but certainly is not now, as by the number of votes cast at the last Presidential election our city had a population of over 12,000, and now it is nearer 15,000 than 12,000. Such ratings must certainly be misleading to managers and booking offices. Besides it injures me in getting good attractions. I can certainly get a better class of attractions to a city of 14,000 or 15,000, and better terms than I could to a city rated at a little over 7,000. We have had the free delivery system for three years, which I do not think the government would allow to a city of 7,000. Very respectfully. A. G. BIERBAUER.

CORRESPONDENCE.

PHILADELPHIA.

The main event of the past week was Daniel Frohman's first production of The Prince and the Pauper, which occurred at the Park Theatre. The initial performance was not given until Christmas eve, and as this is probably the worst night of the entire dramatic season the attendance was comparatively light. The play was received with the demonstrations usual upon such occasions, and which are bestowed alike upon good plays and bad. The press notices were good and in many respects flattering, but for all that the play does not look like a success. It is exceedingly probable that the excellent acting of little Elsie Leslie, her unaffected manner and her intelligent face will lend sufficient charms to the play to keep it upon the boards for a considerable time, but to her alone will the credit belong, for the play itself is absolutely bad. It is a melodrama, based upon exasperating improbabilities and full of incongruities and absurdities. The opportunity afforded the youthful star is the only excuse for writing a play upon so puerile a theme, and even this reason is not sufficient, for the dual roles will probably have too severe a strain upon the little girl, and the brief enjoyment she may afford us as a prodigy, will not compensate us for the loss of her maturer labors. The play proceeds from palace to hovel, through riot and intrigue, through comedy to the verge of tragedy, and when it is all finished nothing has been shown but the consequences of a child's foolish whim. Apart from those confided to Elsie Leslie, there are but one or two good roles in the play, and the few furtive efforts to give to so wild a phantasy historic semblance, are ill-timed and ill-fitting. The story as applied in this dramatization is briefly as follows: Edward Prince of Wales, son of King Henry VIII. of England, in sport changes clothes with a poor lad, by name Tom Canty. The Prince thus disguised is turned from the palace gates, upon the day when King Henry dies. The pauper is hailed as King, as the resemblance between the two boys is sufficient to deceive. The court determines that the young King has gone mad, a suspicion justified by the pauper's ignorance and uncouthness. Meanwhile the true prince, now king by right, roams hungry and weary through the London streets. He is rescued from a rude mob by Miles Henderson, a soldier of fortune, from whom he is subsequently stolen by Tom Canty's father. Miles seeks him and discovers him in time to rescue him from the murderous knife of an insane old man. The King is by Miles lowered from a window and escapes, and returns with a file of soldiers to rescue his preserver. Of course he gets back all right to the palace and the curtain falls upon certain kingly acts of mercy and of poetic justice. The play was very prettily staged and satisfactorily acted. It remains here four weeks.

Nat C. Goodwin scored a genuine success at the Chestnut Street Opera House in his new play, A Gold Mine. The play is certainly not without faults—in fact, there is a critical point where, artistically considered, it goes all to pieces through insufficiency of motive—but its faults can be readily condoned because of the absolute enjoyment it affords. Mr. Goodwin should be congratulated upon having obtained a play which not only presents him in agreeable garb and make-up, but which enables him to turn away from farce and burlesque and take his legitimate place in refined light comedy; and the result: thoroughly justifies the departure. Never has Mr. Goodwin so abundantly proven his merits. There are phases of his acting which are worthy of the highest praise and which justify the most favorable opinions and predictions of his admirers. No more enjoyable entertainment has been presented here this season, and rarely do we find a play in which the dialogue is as incisively witty and free from mustiness. The audiences constantly increased in size, and every evidence of enjoyment was shown. The supporting co. was excellent, yet while bestowing justly-earned praise upon all, I desire especially to commend the acting of Isabelle Coe and of Paul Arthur. A Gold Mine remains another week.

At the Arch Street Theatre the ever popular Parlor Match played to the usual good business. Bootles' Baby 30.

W. J. Scanlan, in Myles Aroon, proved a strong holiday attraction at the Walnut Street Theatre, where he remains another week.

Herrmann's Transatlantique Vaudeville co. began a fortnight's engagement at the Academy of Music, under the local management of Nixon and Zimmermann. The entertainments were given at popular prices, and good business resulted.

The Still Alarm played to satisfactory business at the Grand Opera House. Lewis Morrison's Faust 30.

The Oolah continued to draw well at the Chestnut Street Theatre, where it has yet three weeks to run.

Shenandoah played to good business at the Broad Street Theatre, where it will remain another week. The co. is entirely different from that which originally presented the play in this city, but none the less effective.

Oliver Byron in The Upper Hand played to excellent business at the National Theatre. A Dark Secret 30.

At the Central Theatre, Gillette's Aggregation, The World of Wheels, gave an excellent entertainment to crowded houses. Hawkins and Collins' Specialty co. 30.

La Belle Russe played to good business at the Standard Theatre. Gus Hill's World of Novelties 30.

A handsome and excellent revival of A Celebrated Case drew crowded houses at Forepaugh's Theatre. Amy Ames in Fun on the Bristol 30.

Woman Against Woman proved a strong card at the Lyceum Theatre. My Partner 30.

Cushman and Thomas' Minstrels played to fair business at the Continental Theatre.

Passion's Slave drew well at the Kensington Theatre; The Galley Slave 30.

There was an entire change of bill at Carncross' Opera House, but no change in the attendance, which remained at high-water mark.

HARLEM.

At the Opera House the week has been divided between Miss Davenport in La Tosca and Jefferson and Florence in The Rivals. The business was as good as could be expected for the week. The Christmas matinee, however, brought the average up very handsomely. Miss Davenport's performance was as brilliant and as artistic as ever. Herrmann Dec. 30.

After Dark, week done, played to good business at the Comique. Mr. Brady does the piece full justice, having a good co. Bells of Haslemere 30.

The Olympic did well with Valle's Vaudeville co. a clever combination of specialty people. Upside Down 30.

ITEMS: There is some talk of putting in a stock co. at the Opera House next season.—Manager Hammerstein promises to begin at once on his East-side playhouse.

CINCINNATI.

The City Directory did a large business at the Grand week closing Dec. 28. While it is true that the skit has a slender plot, it is withal so cleverly constituted and so replete with catchy music and sharp dialogue that even in the hands of a less clever co. its success would be assured. Charles Reed and Alf Hampton divided the honors of the week, the latter's imitation of Nat Goodwin being marvelously good. Maggie Mitchell week of 30 in Ray, followed by Sol Smith Russell.

Mankind, which constituted the attraction at Heuck's for week ending 28, proved to be a drama of the ordinary English type, abounding in misery and villainy in full sway. The main feature of the week was the excellent work of W. H. Thompson (in bygone days a member of the Grand Opera House stock co.) in the role of Daniel Groodge. The cast which included Forrest Robinson, Clarence Heritage, Sybil Johnson, S. E. Springer and Marie Greenwald was above the average. The mob scene and the rescue act were both effectively presented and fairly captured the house. The week's attendance was large. Siberia week of 29 followed 5 by The Bostonians.

Duncan B. Harrison in The Paymaster closed a most successful week's engagement at Havlin's 28. The star's portrayal of Robert Emmett O'Connor was manly and earnest, and his work was ably supplemented by the performance of Charles Thornton, T. A. Wise, Florence Germaine, Martha Rudesal and Ethel Harrison. Nellie McHenry week of 29 in For Sweet Charity's Sake.

The Nelson Specialty co. at Harris' last week drew a succession of large houses. The Gray and Stephens Old Oaken Bucket comb. week of 29.

The Irwin Brothers' Specialty co. furnished a very entertaining programme at the People's past week to packed houses. Harry Williams' Specialty co. week of 29.

ITEMS: The usual fines were inflicted upon the local managers 23 for the violation of the Sunday amusement ordinance.—Each artist connected with the Irwin Brothers' Specialty co. was the recipient of a handsome present on Christmas from the management.—The Christmas attendance at the various local theatres was unusually large.

NEW ORLEANS.

Robert Downing, who is something of a favorite here, was the attraction at the Academy of Music last week. The star opened in Saumet's Gladiator and was given a hearty reception. The Gladiator was played every night except one when The White Pilgrim was put on with success. Eugenia Blair shared the honors. The supporting co. is excellent and the Gladiator was finely staged. Mr. Barres of New York 29. Roland Reed Jan. 5.

At the Grand Opera House the Thompson co. played a satisfactory return engagement. Said Pasha was sung all week and Will Rising, Joseph Greensfelder, Stuart Harold, Blanch Chapman and Carrie Godrey repeated their former success. The opera was beautifully costumed and elegantly mounted. Evangeline 29.

Charles A. Adams and Toma Hanlon did nicely at the St. Charles Theatre in that absurdity He, She, Him and Her. The piece is as funny as ever and in the hands of the present co. goes with a scream. Newton Beers in Enoch Arden 29.

The Avenue has been well filled all week. The attraction was the old Mestayer-Vaughn comedy of We, Us & Co., presented by Frank Slocum's clever co. Ed. Christie and Stella Marie do some clever work. Pete Baker 29.

ITEMS: Fred Rust died last week from injuries received in a boarding-house fire here. The remains, accompanied by Mrs. Rust, were shipped to Syracuse, N. Y., Mr. Rust's birth-place. At the time of the accident, Mr. Rust was the advance agent of the Nellie McHenry co.—Tony Roiz, Mr. Bidwell's former business manager, and a thoroughly competent man, will manage the Academy.—The St. Charles is under lease to J. M. Gilbert, who is conducting it with success on the popular price plan.—James E. Moore is here putting in some hard work in advance of Sanger's Mr. Barnes of New York co.

BOSTON.

A Midnight Bell entered on its third week at the Boston Theatre Dec. 30. The success of the past fortnight indicates good houses. My Jack, a new London melodrama, and Kajanka follow.

E. H. Sothern at the Hollis Street changes this week Lord Chumley for The Highest Bidder. The New York Casino co. opens a four weeks' engagement 6 with Offenbach's Drum Major, to be followed by Nadjy and Erminie. The Kendals return in February.

At the new Tremont Theatre, Bluebeard, Jr., terminates its successful run. Nat C. Goodwin in A Gold Mine 6.

A Tin Soldier at the Grand Opera House will be followed 6 by Lewis Morrison with a spectacular arrangement of Faust.

Donnelly and Girard will administer Natural Gas this week at the Park Theatre. Clara Morris 6 in Héléne, a new play by Miss Martha Morton, of New York. The Duff Comic Opera co. and Fanny Davenport in La Tosca next.

Lilly Clay's Burlesque co., with its clever dancers, is at the Howard.

Richard Golden, one of the best low comedians on the stage, produced his new piece, Old Jed Prouty, for the first time in Boston 30. The comedy is in the Old Homestead vein, and Mr. Golden's presentation ranks, in point of merit, with Denman Thompson's familiar work.

The event of the week is the production of Phyllis at the Museum. It is the first performance in America of Mrs. Frances Hodgson Burnett's dramatization of her own novel of the same name. The play failed to meet with popular favor in England, but it has since been worked over, and if careful and conscientious rehearsals are of any value, it cannot help being a success.

ITEMS: The outbreak of the distemper known as the Russian influenza or "la grippe" has not failed to include members of the theatrical profession in its direful clutches. Hanlon's Pantasma co. have suffered most severely from it, M. Pezzarello, about whom the whole piece revolves being about the only one to escape. James, one of the La Poe Brothers, is scarcely able to talk. Half the co. of the Bluebeard, Jr. co. is very nearly floored. It has nearly succeeded in "bringing down the house" at the Museum and was entirely successful at the Hollis Street Friday night. Both Miss Thornton who is cast for Lady Adeline, and her understudy, Miss Cumstock, were seriously ill, and despite the admirable effort of the former to get to the theatre, when she learned of Miss Cumstock's prostration, she was unable to dress for the performance. The money was refunded to the audience. Eugene Canfield, the bad boy in The Midnight Bell at the Boston Theatre, is also heavy laden, but manages to keep up. Miss Esther Williams, the Ayesha of the Bluebeard, Jr. co., is just recovering from an attack.—Miss Aus der Ohe was the piano soloist at the Symphony Concert. Beethoven's second being given.—The opening concert of the Boston Singers' Society was given with flattering success in Music Hall 27.—After Phyllis at the Museum a few performances of the old comedies will be given. The list includes Old Heads and Young Hearts, New Men and Old Acres, She Stoops to Conquer, School for Scandal, London Assurance, Masks and Faces, The Heir-at-Law, and The Rivals.—William Hanlon, of the famous Hanlon Brothers, contradicts the rumor that the trio are to have a new theatre in New York next year, but admits that there has been concocted a new spectacle which will rival in splendor and imaginative art, Pantasma. They are not fully determined as to the advisability of retiring the latter, as it has proved a veritable mint as well as satisfied the public.—The admirable convenience of exit at the Tremont Theatre was shown on Christmas night when a crowded house was emptied in exactly two and one-half minutes. In an emergency a half minute would probably suffice, as at least fifteen of the doors were not opened on that evening.—Mr. Shea has recovered from his illness and is again at his post in the box office.

SAN FRANCISCO.

DEC. 24.

The Spider and the Fly made an unqualified success at the Bush.

The Queen's Mate at the Baldwin was finely given last week. Digby Bell and Mark Smith made the merriment and kept it going so continuously that one visit to the Queen's Mate will not suffice, and I expect to see familiar faces more than once this week at the Baldwin.

Aida as a spectacular, with all its wealth of splendor in scenic effect, costuming and scenery, drew large audiences to the Tivoli.

The Boston Howard Athenæum Specialty co. is a notable success at the California. Every seat and each square inch of standing space was excitedly sought for last night, and many who came late did not get in at all. The light of favor shone brightest for little Ada Heath, whose dainty, childish figure in her many dances captivated everybody. There were other features of special interest to lovers of high-class vaudeville, but entirely too many to mention just now, and I predict a handsome profit for the California Theatre and the Athenæum co. The Pearl of Pekin next, with Louis Harrison as chief player; then Roland Reed.

Mankind is superbly staged at the Alcazar and is drawing good houses.

The Great Metropolis is now in the second week of its profitable run at the Grand Opera House. It will run for another week.

CHAT: George Lask is stage manager now at the Tivoli and much credit is due him, William Porter and Madame Smith for the staging, painting and dressing of Aida.—A number of prominent theatrical people are agitating the establishment of "A School of Acting" here on the same principle as Boucicault's school in New York.—Ten thousand people attended the theatres here last night, despite a pouring rain.—Harry Edwards states in a private letter to a friend that the Australian production of Little Lord Fauntleroy is an unqualified success.—Manager Jay Rial and Treasurer George Field counted the time consumed in emptying the Grand of 3,000 people on Sunday night, and it took but three minutes exactly.—Frank M. Clark, the Australian manager, is busy engaging people for the antipodes. He has already secured Maggie Bursell, Franks and Marion, the great Ellwood and the Tudors. He has the refusal of a number of well known variety people. Mr. Clark will return by the next steamer with his attractions.—Matinees to-morrow, Christmas, at all the theatres.—Irwin Sisters are strongly welcomed at the California.—Telula Evans seems at home and happy to be again at the Tivoli.—E. J. Buckley, John Jack, Leo Cooper, Jean Clara Walters, Nellie Buckley and Ethel Brandon are all playing in Mankind at the Alcazar.—Otto Hegner follows the Duff at the Baldwin, then the Emma Juch Opera co. and on Jan. 28 Shenandoah.—Harry Davenport and Isabella Archer, both of the Grismer-Davies co., are shortly to be married.—Queen's Mate is the prettiest yet of the Duff operas.—Al Hayman, I am pleased to state, has the coast right to the Gondoliers.

ST. LOUIS.

Paul Kauvar, with Joseph Haworth in the title role, was presented to good audiences at the Olympic Theatre week of Dec. 22. Zig Zag 30.

Held by the Enemy had a fairly good attendance at the Grand Opera House week of 22. Frank Daniels in Little Puck 30.

Nellie McHenry drew big houses at Pope's Theatre week of 22 in For Sweet Charity's Sake. Patti Rosa 30.

Monroe and Rice's My Aunt Bridget co., here a few weeks ago at Pope's Theatre, returned week of 22 and filled the People's Theatre nightly with delighted and amused audiences. The cast was the same and all did excellent work. Fairies' Well 30.

ITEMS: Mrs. John C. Rice (Miss Sally Cohen), who was married Dec. 10, is here with her husband. She will leave the stage.—Christmas presents were numerous here. Manager Mat Ryan was presented by his attachés with a handsome gold and ebony cane. Manager Ollie Hagan received a handsome life-sized crayon of himself from his assistant treasurer, Charles Daniels and Treasurer Thomas Jones. Assistant Treasurer Charles Daniels, of Pope's Theatre, received a handsome pair of sleeve-buttons.—Managers Havlin and Hagan have appointed Thomas Jones, formerly connected with Havlin's Theatre, Cincinnati, treasurer of Pope's Theatre, in place of Howell Robb, who resigned when his brother sold out his interest in the theatre.—Christmas matinees at the theatres were all well patronized.—The St. Louis Choral Society gave the oratorio, The Messiah, at Exposition Hall, to a big house 27.—Mary Timberman took Miss Rial's part in Paul Kauvar twice during the engagement here, owing to the illness of Miss Rial. Miss Timberman enacted the role very acceptably.—John Bell has left the Grau Opera co., and is back in St. Louis.

LOUISVILLE.

Siberia, although familiar to Louisville playgoers through frequent representations here, drew excellent houses at Macauley's. The co. is good and the special scenery effective. Joseph Haworth in Paul Kauvar next. The advance sale promises a profitable engagement.

The Stowaway at the Masonic also drew large patronage. Frank Losee, Marion Elmore, Sarah Holmes and others made up a most creditable cast.

Henry Lee, supported by Minnie Seligman, opens in The Suspect 26, to be followed by Kellar and the Steens, mind readers.

At Harris' Corinne in Monte Cristo, Jr., has turned people away during her second week. The burlesque is a a most effective vehicle for the display of the little lady's peculiar ability.

The Kernells at the New Buck offer a first-class variety bill. Houses packed. Rentz Santley co. next.

ITEMS: C. W. Kidder is the new manager of Harris'. He is well and favorably known as a successful manager of theatrical enterprises.—R. L. Britton, representing P. Harris, spent a few days here during the week.—The Bentley Brothers' Quartette filled in their holiday week by appearing at the Buck thereby not losing by their otherwise enforced idleness.—Adam Forepaugh, of circus fame and H. R. Jacobs, the manager, were among the professionals in town since last writing. There is a wild rumor afloat that Mr. Jacobs wishes to secure a house here.—Will S. Hays is out with another new song. It is called "Mary."—It is said that Walter S. Matthews has been engaged to do leading business in the company now forming to support Anna Boyle and Eugene Moore on a starring tour.—Alonzo Stoddard had many warm personal friends in this city. He appeared here last with the American Opera co.—The intricate march in Monte Cristo Jr., was arranged by Barney Pagan and cost Mrs. Kimball a good round sum. It never fails to make a hit.—There is a general interest in the coming Patti concerts at the Auditorium. The scheme for the sale of seats is about perfected and will, without doubt, be satisfactory to all. Managers Quilp and Camp are making capital of the fact that the diva sings nowhere else in the South. They expect visitors from many points in that section.—The attendance at the Christmas performances was large at all of the theatres.

BROOKLYN.

The Exiles did well at the Grand Opera House week of Dec. 23 in a return engagement. Hallen and Hart presented Later On 30 to fair business.

The Duff Comic Opera co. in Paola attracted fair-sized audiences to the Park Theatre, but the opera made an unfavorable impression. Barring Harry Paulton, there was no one in the cast worthy of mention, but it would have been a pity to waste good material on the alleged opera. The Casino co. in The Brigands opened to good business 30. A Midnight Bell 6.

The Arabian Nights had a successful week at the Brooklyn Theatre. Woman Against Woman did well 30. A Dark Secret 6.

At the Criterion, Herne's Drifting Apart was fairly successful. The co. opened for a second week 30. Wilson's Minstrels 6.

The engagement of the Jefferson-Florence co. at the Academy 24-25 was in all respects very successful. Gilmore's co. presented The Twelve Temptations 30. The audience was fair. The co. will remain throughout the week.

The special co. engaged by Hyde and Behman succeeded in filling their house all the week, notwithstanding the strong counter attractions. Bob Slavin, Ida Siddons and a good co. opened 30 to large business.

Business at the Gaiety was good throughout Christmas week, a specially selected co. being the attraction. Sheffer and Blakeley's co. opened 30 to good attendance.

REMARKS: The local managers did the turkey act 24 and employés were correspondingly happy. The handsomest doorkeeper in the city is the genial Merryweather of the Brooklyn.—Colonel Sinn is recovering from his recent attack of "La Grippe."—There is talk of a new music hall on the Hill.—This is the busiest season that the Brooklyn amateurs have ever known.—There was a large theatre party of students from the Polytechnic Institute at the Park Theatre 24.

BROOKLYN, E. D.

Little Lord Fauntleroy did a good business at the Amphion. Charles Stevenson in Bootles' Baby to packed houses week of Dec. 23. The Exiles 30.

A Dark Secret at the Lee Avenue Academy filled the house at every performance week of 23. Edward Hanlon, the oarsman, received an enthusiastic welcome. Rice's Corsair 30.

J. H. Wallick in The Bandit King to good houses week of 22 at Jacobs' Lyceum. Stanley Macy's C. O. D. 30.

Shadows of a Great City did excellent business at Proctor's Novelty last week. Chartes T. Ellis 30.

PITTSBURG.

The Emma Juch Opera co. closed a successful week's business at the Grand Opera House Dec. 28. The several operas were very fairly rendered. A Hole in the Ground 30.

At the Bijou, Maggie Mitchell, supported by a very good co., played to large business. The usual Mitchell repertoire was given, consisting of Panchon, Little Barefoot, Ray, etc., etc. W. A. Brady's After Dark 30.

Harry Williams' own specialty comb. gave an excellent performance, and played to large business at the Academy. Harry Kernell's comb. opened 30.

Florence Bindley in Dot played the week at Harris' to good business. N. S. Wood 30.

ITEMS: The members of Harry Williams' Specialty comb. presented Manager Williams with a handsome Christmas present.—Two performances for the benefit of our local Newsboys' Home were given at the Bijou 26, 27.—John Connor, a vaudeville performer, died here 23. He leaves a wife and six children who reside in this city.—All the local houses gave extra matinees on Christmas day.—DeWitt Wilt, son of Manager E. D. Wilt, received a handsome diamond ring for a Christmas gift.—Manager Williams presented each of his employés with a turkey on Christmas eve.—Manager Fulton, of the Kernell co., is in town.—E. W. Starr was presented by the attachés at Harris' with a handsome ink-stand, and Will Ford, of the Academy, was the recipient of a number of gifts, all Christmas presents.—After Dark is placed upon the Bijou stage in a very elaborate manner.

KANSAS CITY.

Joseph Murphy is one of the favorites here, and the announcement that he was to be the attraction at Coates' Christmas week was sufficient to insure a successful engagement, which was fully realized. His support this season is unusually strong. Louis James Dec. 30.

Agnes Herndon, with her new play, La Belle Marie, did not do as well as the star and the play deserved at the Warder Grand. Bertha Westlake, a St. Louis young lady, successfully made her professional debut on the opening night. My Aunt Bridget 30.

Zig-Zag at the Gillis did well considering there was a surfeit of farce comedy at the different houses for the week. The play was somewhat of a disappointment, and does not come up to the standard usually in farce comedies of its class. Mankind 30.

A Rag Baby was the Christmas week attraction at the Ninth Street, and drew well; the co. is a fairly good one. Edward Chapman makes a very good Old Sport, and Blanche Henshaw is a very acceptable Venus. Held by the Enemy 30.

Lovers of fun, song, and dancing were well entertained at the Midland with Charles Loder and a very clever co., in the farce comedy, Hilarity.

ITEMS: A special matinee for the benefit of the Christmas fund for the poor was given at the Ninth Street 20. Volunteers from the different attractions in the city appeared, including Joseph Herbert and Della Fox of the King's Fool co., Joseph Haworth and others of the Paul Kauvar co., Two Johns co., McCarty's Mishaps co. and Zig Zag co. About $600 was realized for the fund.—Kansas City Orchestral Society scored a decided triumph at their first concert for the season 29. The attendance was large, the music of a very high order, and excellently rendered. Much credit is due Mr. Carl Busch for his efforts in the matter. Success to them.—Tillottson's Zig Zag rested as usual the week before Christmas, spending most of the time here.

WASHINGTON, D. C.

The Brigands, by the Casino co., is a revelation to us who saw it by another co. earlier in the season, and did not like it. We wondered how it had run so long, and now we know. Lillian Russell is lovely and in splendid voice. Fanny Rice is a prime favorite here and very charming as Fragoletto. W. H. Crane in The Senator next week. Duff's Opera co. Jan. 6.

Our Flat at the National draws well. Wilson Barrett next week. Roger La Honte Jan. 6.

Lizzie Evans this week at Harris' Bijou in The Buckeye and Our Angel. Professional matinee 27. Alone in London next week. Poster's Ideals Jan. 6.

Two Macs' American and European Specialty co. at Kernan's 29.

Professor Carpenter opened at Willard's Hall 25.

ITEMS: E. H. Sothern closed a crowded week 21 with The Highest Bidder.—Society is looking forward with interest to Miss Letitia Aldrich's appearance in Miss Sawell's play Maid Marian, at the National afternoon of Jan. 9.—Sarasate and D'Albert in concert at Lincoln Music Hall 9.

JERSEY CITY.

The Redmund-Barry co. presented Herminie, or the Cross of Gold at the Academy of Music to good business week closing Dec. 28. Mrs. Barry made a very favorable impression as Herminie. Mr. Redmund was very satisfactory as Paul Durand. The transition from the robust soldier of fortune to the blind general was clever and affecting. George Melville, the comedian of the co. was amusing as Pablo, an Irish servant. The supporting co. is uniformly good.

ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Said Pasha Dec. 20 to a large and fashionable audience.

ARIZONA.

TUCSON.—REID'S OPERA HOUSE (William Reid, proprietor) Richards and Pringle's Georgia Minstrels attracted a full house Dec. 19.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (George Tilles, manager): Agnes Herndon Dec. 10, 11, in La Belle Marie pleased small houses. John Dillon in Wanted the Earth had a small audience on a stormy night 17. Mattie Vickers 24, 25. Grand Opera co. 27, 28.

HOT SPRINGS.—OPERA HOUSE (Garratt and Van Vliet, lessees): Nellie McHenry in For Sweet Charity's Sake Dec. 19 to a good house. Jules Grau's Comic Opera co. 20, 21; medium houses. P. F. Baker in Chris and Lena 24; large audience. Christmas matinee and night in The Emigrant to overflowing houses.

CALIFORNIA.

RIVERSIDE.—LAWRENCE PAVILION (Wyatt and Lesber, managers): John S. Murphy's Kerry Gow co. had a small house Dec. 19, due to bad weather.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Bunch of Keys Dec. 25; Sophie Eyre in The Witch 26.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager) Kiralfy's Spectacular Antiope was presented to a big house Dec. 21.—ITEM: Sophie Eyre's co. was booked here for 23 but she was stranded at Denver. It is reported that all the baggage was attached.

CONNECTICUT.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): Mora to good business week of Dec. 23.—ITEM: The ushers presented Local Manager Henry S. Woodman with a toilet set, 24.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager) Julia Marlowe made her initial bow to a Hartford audience Dec. 23-25 presenting As You Like It, Pygmalion and Galatea and Ingomar. In all of these the star created a most favorable impression as an actress of rare merit. The co. supporting was of unusual excellence including Eben Plympton and Milnes Levick. Lilly Clay's Gaiety co. 26. Arthur Rehan's co. 27, 28.

WATERBURY.—JACQUES OPERA HOUSE: A severe cold prevented H. T. Chanfrau from appearing in Kit, Dec. 23 as booked. John A. Stevens presented Wife for Wife 25 afternoon and evening to large audiences. Fanny Davenport in La Tosca, 27.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Rice's Corsair pleased a good sized audience both afternoon and evening Dec. 25. Fanny Davenport in La Tosca drew a good house 26.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Arthur Rehan's co. in The Surprises of Divorce had fair audiences 23-25. Julia Marlowe did good business 26-28.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Walter Sanford presented Under the Lash 23-25 to good business. One of the Bravest 26-28, good business.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Chanfrau as Kit the Arkansas Traveller Dec. 29 to a small house. Arthur Rehan's co. in Surprises of Divorce Dec. 26 under the auspices of the local Wheel Club to a large and select audience. Madalene Lucette and Burr McIntosh were very good in their parts. The co. will make an extended tour through the South.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Gorton's New Orleans Minstrels gave a first-class performance Dec. 23 to a large and well pleased house. J. Z. Little's World co. 23.

PENSACOLA.—OPERA HOUSE (McConnell and Yonge, managers): Thompson Opera co. in Said Pasha Dec. 19 to a large and appreciative audience. Carrie Godfrey and Blanche Chapman were well received, as was also Will S. Rising, who was encored

in his Spanish songs. Frank Jones as Si. Perkins 23. Bell Ellis comb. 25-28.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (T. F. Johnson, manager): Rice's Evangeline Dec. 19; performance satisfactory; business good. Aiden Benedict in Fabio Romani 21-23; business fair.

ILLINOIS.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): W. A. Brady's She co. 25.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): May Bretonne opened a week's engagement to a large and well pleased audience Dec. 23.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Murray and Murphy in Our Irish Visitors Dec. 21; good house despite heavy rain storm. Charles Bowser in Cheek 26. Doré Davidson and Ramie Austen 28. Charles Erin Verner 1. W. S. Cleveland's Minstrels 3.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Charles Bowser in Cheek Dec. 23; undeservedly light business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A. P. Wilbur Comedy co. Dec. 23, week, to fair business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Kiralfy's Lagardere co. packed the house Dec. 24.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Murray and Murphy to good business Dec. 20. Kiralfy's Lagardere drew a very large and appreciative audience 21. Louis James in Virginius to a fair sized audience 24.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): McCabe and Young gave one of the best minstrel entertainments Dec. 23 ever given in the city; co. good.

DANVILLE.—GRAND OPERA HOUSE (Wm. Stewart, manager): Nobody's Child, matinee and evening, Dec. 25 to good business.

QUINCY.—OPERA HOUSE (J. Schoeneman, manager): Murray and Murphy in Our Irish Visitors played to packed houses afternoon and evening Dec. 25; Louis James 26; Cheek 30.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Monroe and Rice in My Aunt Bridget Dec. 20 to large patronage. California Opera co. 21 to small business. George Wilson's Minstrels 27; Conried's Opera co. 28.==ITEM: The management of the California Opera co refused to extend courtesies to the local press and correspondents in this city and their action was vigorously condemned by the local daily press.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Louis James and co. gave a masterly production of Julius Cæsar Dec. 23 to a fair house.

WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Monroe and Rice's My Aunt Bridget to a big house Dec. 18. Dan Mason in A Clean Sweep to large houses at matinee and evening 25.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Beacon Light drew a fair house Dec. 20. Estelle Clayton and a good co. presented On the Hudson 23 to a large and appreciative audience. Nellie Free in Silver Spur played to profitable business 25, giving good satisfaction.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Estelle Clayton had a light house Dec. 2. She deserved a good house. Charles Ainsworth co. in Life in New York played to a small audience Dec. 25. Poor co.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): W. S. Cleveland's Minstrels Dec. 21 to a good house. Audience well pleased.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Time Will Tell to a top-heavy house Dec. 17. Little Lord Fauntleroy 19 to a large and delighted audience. Goodyear, Cook and Dillon's Minstrels 21; good business. Conried Opera co. in The King's Fool 25; big business. Murray and Murphy 28; Doré Davidson 30.

KEOKUK.—KEOKUK OPERA HOUSE (William Weisman, manager): Murray and Murphy Dec. 26; Charles Bowser 28; Gorman Brothers' Minstrels 31.

MASON CITY.—PARKER'S OPERA HOUSE (H. G and A. T. Parker, managers): Stetson's Uncle Tom's Cabin co Dec. 21; good house.

FORT DODGE.—FESSLER OPERA HOUSE (Guy Rankin, manager); Stetson's U. T. C. co. played to the largest house of the season Dec. 17.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Balmoral Choir Dec. 21 to a very poor house owing to inclement weather. As the audience was so small the co. decided not to give their entertainment. They sang two fine selections and returned the money to those who had purchased tickets. J. R. Brown, mind reader, 22; good business. Soap Bubble 25; fair house. Little Lord Fauntleroy 28.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): House dark week of Dec. 23, owing to the failure of the English Comedy co. to put in appearance. Little Lord Fauntleroy 26.

WATERLOO.—OPERA HOUSE (C. F. Brown, manager): Wilson Theatre co. played to poor business week of Dec. 23.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Goodyear, Cook and Dillon's Minstrels drew a fair sized audience Dec. 20. Little Lord Fauntleroy had a good audience at matinee 24 and a full house at the evening performance, after which the entire co. attended midnight service at Grace Episcopal Church. The advance sale for the Conried Opera co. in The King's Fool gives promise for an immense audience 26. Kiralfy's Lagardere 30.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Joe Murphy's The Donagh gave splendid satisfaction to a large house Dec. 18. Kilkerby did well 19, the band being better than the average. Lord Fauntleroy to large houses 20, 21 and matinee. Held by the Enemy to fair business 23. Company "H" of the Iowa National Guards in full uniform attended the performance in a body. Conried's Opera co. in The King's Fool 24. Two Johns with Christmas matinee 25.==GRAND OPERA HOUSE (W. W. Moore, manager): Judge Tourgee's lecture, "Race Problem," was well attended 19. Goodyear, Cook and Dillon's Minstrels matinee and evening 25. Soap Bubble 27.==CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Braving the World 25-27.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): The Henrietta drew a large and fashionable audience Dec. 23, although prices were advanced fifty per cent. Stuart Robson is an old favorite here. He has an excellent supporting co. Held by the Enemy did big business Christmas day, matinee and evening.

FORT MADISON.—FORT MADISON OPERA HOUSE (E. Alton, manager): McCabe and Young's Minstrels Dec. 19 to a full house. Murray and Murphy 24 appeared to a small but well pleased audience.

LE MARS.—LE MARS OPERA HOUSE: Chip o' the Old Block co. played to good business Dec. 23.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Little Lord Fauntleroy to good business Dec. 23. The Conried Opera co. in The King's Fool to a crowded house 25.

KANSAS.

NEWTON.—RAGSDALE'S OPERA HOUSE (T. P. Ragsdale, manager): Counter attractions 19 affected the attendance on W. J. Fleming's Around the World in Eighty Days. Performance satisfactory.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Held by the Enemy did a fair business Dec. 18. Around the World to rather light business 20, 21.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Zanzic, the prestidigitateur, Mr. Crawford's own attraction, played a return engagement Dec. 16-18, giving excellent entertainments, with change of special parts nightly. The entertainment is a most meritorious one every way. A lightning drill by Hatzell was a pleasing feature of each performance. Held by the Enemy 19, repeated its success of last season. Some slight changes have been made which tend to improve the play, and the co. gave excellent satisfaction all round. Rag Baby 21, with Ed. Chapman as Old Sport, Blanch Henshaw as Venus, and a support almost equally pleasing. Around the World in Eighty Days 27, 28.==GRAND OPERA HOUSE (C. F. Kendall, manager): House dark since my last letter, probably to give emphasis to the big meeting announced to be held there 28, in the interests of "re-submission," which is the all absorbing topic of the hour in Kansas.

PARSONS.—EDWARDS' OPERA HOUSE (Johnson and Fitch, managers). Mattie Vickers' co. Dec. 23 to excellent business.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Held by the Enemy was presented to a very good house Dec. 20. Peck's Bad Boy to light business 21. The Burleigh Comb. co. began a week's engagement, in a repertoire 23.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Zanzic, a very good magician, gave a performance to a fair house Dec. 22.

DODGE CITY.—KELLEY'S OPERA HOUSE (W. H. Pearce, manager): W. J. Fleming's Around the World in Eighty Days to a good house Dec. 17. Bunch of Keys canceled 20.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): The California Opera co. in Said Pasha to a full house Dec. 18. Performance excellent. The Swedish Ladies' Double Quartette 27.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co., managers): Frederick Warde Dec. 26-28.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Rose Hill's English Folly co. Dec. 24 to good business. Muggs' Landing 25; house packed to the doors. Performance highly satisfactory.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Cora Tanner Dec. 27, 28.==CITY HALL: Boston Comedy co. in Woman's War matinee 25 to a small house. Boston Symphony Orchestra evening 25 to the capacity of the hall.

MASSACHUSETTS.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Uncle Hiram Dec. 20 to a good house. Colchester Concert co. 25 (local) to a fair house. Arabian Nights 6. Blue Beard, Jr., 8.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): The Two Clay Pipes pleased large audiences matinee and evening Dec. 25.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): She had a packed house Dec. 25. Co. and performance very poor. Bartholomew's Equine Paradox 30, week.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): George Francis Train lectured Dec. 19-20 to satisfactory business. The Carleton Opera co. gave The Brigands 23 to poor business. Hamlin's Comedy co. in The Fakir 24 had a light house. Marie Hubert Frohman in King Rene's Daughter and False Charms 25 to large business.==AMENITIES: Your correspondent desires to return thanks to Mr. Frohman for courtesies.

NEW BEDFORD.—LIBERTY THEATRE (W. E. White, manager): John Reilly's co. 23, week; fair houses.==OPERA HOUSE (W. W. Cross, manager): The Fakir Dec. 25; fair house. The Brigands 28; matinee fair house; evening large house. Robert Mantell 2; Arabian Nights 3, 4.==MENTION: Manager Cross gave a reception 19 to a large party, including the attachés of the Opera House. The stage was utilized for dancing and refreshments.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Charles E. Eldridge presented Humbug to light business Dec. 20. Arizona Joe to fair business 24, 25.

NORTH ADAMS.—WILSON OPERA HOUSE (F. E. Swift, manager): Charles E. Eldridge in Humbug gave an excellent performance to a very light house Dec. 19. The Indian Mail Carrier 27, 28.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Claire Scott Dec. 16 week to painfully light business. A Tin Soldier 23-25. The Christmas matinee was well attended and the S. R. O. sign was displayed in the evening. The house will be closed one night and the Carleton Opera co. will finish the week.==MUSIC HALL (J. W. Caverly, manager): Mora did a light business week of 16. The opening and closing performances, however, were well attended. The little star has established herself a favorite in Lynn.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Macy-Ariel comb. gave the fourth entertainment in the star course to a large and well-pleased audience Dec. 20. Carlton's Opera co. presented The Brigands in excellent style 24. The Fakir had two fair houses and one crowded, turning people away, 25, 26.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (F. H. Cobb, manager): Frohman's Wife co. played a most successful engagement Dec. 25.==REDMOND'S (E. R. Salter, manager): Harry Williams' Waifs of New York has had a big week, hundreds being turned away on Christmas Day. St. Felix Sisters 30, week.==ITEMS: Between the second and third acts of The Wife 25 the members of the co. presented Stage-manager A. W. Gregory with a handsome set of Shakespeare.—Manager Charles Garwood gave the employes of both his houses a Christmas dinner at the Clarendon Hotel.—The affair was a most pleasant one, and characteristic of this most genial manager.—While in Toledo last week Manager Harry Williams of The Waifs of New York co. was watched and chained. Directly after the Christmas performance of The Waifs of New York the co., accompanied by a few invited guests, adjourned to Sweet's Hotel, where a banquet had been arranged by Manager Harry Williams through his representative, Ralph Harman. Many toasts were responded to, and mirth reigned supreme.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Last Days of Pompeii, presented by John Fay. Palmer's co. Dec. 3 drew a good house.

MINNESOTA.

WINONA.—OPERA HOUSE (Shepard and Hitzker, managers): Patti Rosa in Margery Daw to a light house Dec. 16; star and co. deserve good patronage. Rosina Vokes 27. Little Lord Fauntleroy 31.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): The engagement of the Little Lord Fauntleroy co. was the most successful of this season, the house being crowded at each performance. Ray Maskell and Tommy Russell divided the honors in the title role. Our own comedian, Sol Smith Russell, presented A Poor Relation to an appreciative audience Dec. 23. Mr. Russell is seen at his best in this character. His support is above the average; fine stage settings.==HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Jim the Penman opened a week's engagement Dec. 23 to a fair house. Joseph Whiting's rendering of the title role was not pleasing. Charles Kent made an acceptable Baron Hartfeldt, and Miss Wilton a conscientious Nina.==BIJOU OPERA HOUSE (Jacob Litt, manager): A packed house witnessed the production of Little Nugget 23.==PENCE OPERA HOUSE (Fredk. Bock, manager): Fredk. Bock and co. in Sol's Girl to good business 23.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Burglar Dec. 13 to a good house. Rosina Vokes, billed for 23, had to cancel her engagement after her arrival in town, owing to the death of Mrs. H. G. King, half owner in Opera House.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, manager): Rosina Vokes Dec. 19-21, presented The Old Musician, The Circus Rider, A Double Lesson, My Milliner's Bill, Crocodile Tears, My Lord in Livery, and her new play, Wig and Gown, to good houses. Miss Vokes is a bright and clever actress, vivacious and pleasing in her various roles. The co. give an enjoyable entertainment. Stuart Robson and co. week closing 28, produced The Henrietta, drawing large and appreciative audiences, filling the house to its capacity. The co. is exceptionally good, and gave an excellent performance throughout.==HARRIS' THEATRE (Walter B. Dean, manager): Minnie Maddern, week closing 28, presented Featherbrain and In Spite of All to fine audiences, who fully enjoyed Miss Maddern's very clever and enjoyable impersonations. Jim the Penman week 30.==OLYMPIC THEATRE (W. J. Wells, manager): Week closing 28, the May Howard Burlesque co. produced Social Pleasures and The O Home-in-stead in attractive style; good week's business.

MISSISSIPPI.

NATCHEZ.—NATCHEZ OPERA HOUSE (T. Wineland, manager): Bristol's Equescurriculum, Dec. 16, 17. He, She, Him, Her, 20.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager) MacLean-Prescott co. Dec. 18-19 to fair but appreciative audiences. The co. was billed to play Othello and A Winter's Tale, but owing to Miss Precott's illness, Virginius and Richard III. were substituted. Miss Prescott's understudy appearing in the leading roles. Ezra Kendal's Pair of Kids to fair business 21. Royce and Lansing co. 25; Bristol's Equescurriculum 28-29.

GREENVILLE.—OPERA HOUSE (J. Alexander, manager): George Adams and Toma Hanlon Dec. 17 a full house. Miss Hanlon's singing delighted all the local critics, while Mr. Adams' specialties in the last act were re-demanded so often that he had to improvise several witty stories which were hilariously received. Bristol's Equescurriculum to big business 18, 19 and matinee. Newton Beers' Enoch Arden 20 to a poor house.==ELKS: The Lodge of Elks gave a social session 17, to the He, She, Him, Her co who entertained their friends by recitations, songs, etc., Miss Hanlon's Marguerite solo was the gem of the evening.

MERIDIAN.—OPERA HOUSE (Levy Rattenburg manager): Ezra F. Kendall will present A Pair of Kids Dec. 26.==ITEM: Meridian will soon have one of the most modern Opera Houses in the South.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Conried's Opera co. drew a good house Dec 16 and gave most acceptably The King's Fool. A Rag Baby 18: two performances to very light business. Poor co.; all the old Rag Baby favorites gone. Ullie Akerstrom had a rather light business 19-21, largely due to the near approach of the holidays. Peck's Bad Boy week of 23.==GRAND OPERA HOUSE (J. W. B. Johnson, manager): Jennie Calef 16, 17 to fair business.

MARYVILLE.—ARNOLD'S OPERA HOUSE (S. B. Arnold, manager): Buchanan's Comedy co. in repertoire week of Dec. 23.

MEXICO.—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): Merchant's Carnival by local talent Dec. 20 to a jammed house.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Minnie Maddern Dec. 16-18; In Spite of All gave unlimited satisfaction, but Featherbrain was voted a light-weight. Daniel Bandmann opens his long promised Shakespearean festival 23.

NEBRASKA.

OMAHA.—BOYD'S OPERA HOUSE (Boyd and Haines, managers): Stuart Robson in The Henrietta to large and enthusiastic houses Dec. 20, 21. Milton Nobles in The Phœnix to fair business 23. Antiope 1-4; Grismer-Davies 6-8; Mankind 8-10.==GRAND OPERA HOUSE (Crawford and McReynolds, managers): Joseph Murphy to profitable business 19-21. McCarthy's Mishaps opened a week's engagement to fair business 23. Ullie Akerstrom week of 30; Agnes Herndon 5-9; Around the World 10-11.==ITEMS: If the present schemes are carried out, Omaha will have at least two new theatres next season. I have it on the best authority that L. M. Crawford and another gentleman, whose identity is still a secret, purpose erecting a first-class theatre to have a seating capacity of 1,500, and to be included in Mr. Crawford's circuit. Mr. Whitmore, ex-treasurer of the Boyd, has secured an option on a Howard Street lot with the view of building a popular-price house there this year. It is the intention of Messrs. Boyd and Haines to open their house seven nights in the week as soon as the lease expires which is held by one of the Omaha churches.

LINCOLN.—LOVE OPERA HOUSE (Rob. McReynolds, manager): The Ole Oleson co. had a good house Dec. 20.==FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): An inferior co. presented A Rag Baby to good gallery, but poor parquette Dec. 18. Held by the Enemy did fair business 21. Ullie Akerstrom opened 23 with Annette, the Dancing Girl, to good business for three nights' engagement with Christmas matinee.

NEW HAMPSHIRE.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): The Wood-St. John English Comedy co. in David Garrick, preceded by the one-act farce, Man Proposes, gave entire satisfaction to a large audience Dec. 25.

NASHUA.—THEATRE (A. H. Davis, manager): Adam Forepaugh and his trained animals had large audience Dec. 21, 22.==FRANKLIN OPERA HOUSE (A. H. Davis, manager): Two Clay Pipes to good houses 27, 28.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Lights and Shadows, a fairly constructed and highly sensational melodrama, by Charles S. Gayler, was the attraction Christmas week. The play was excellently presented and handsomely staged. The cast includes Mary Newman, Annie Barclay, Gertie Roberts, Ida Robinson, and Messrs. Frank Karrington, Dillon, Mitchell, Ed Heron, Harry Meredith and Tony Sullivan. New Year's week, Harbor Lights.==CRONHEIM'S THEATRE: A fair variety comb. attracted good houses last week and gave satisfaction. Mr. Cronheim presented gifts to his patrons.==ITEMS: H. C. Kennedy, manager of Lights and Shadows co., Siberia and The White Slave reports good business with all his attractions.—The White Slave follows Harbor Lights at Jacobs'.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): J. K. Emmet in Uncle Joe to a large house Dec. 23. Marietta Nash in Turned Up had a light house for matinee, but crowded in the evening, 25. Performance very satisfactory.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Hanlons' Fantasma (B) co. Dec. 23-25 played to the full capacity of the house at each performance. Zeffie Tilbury 30.==CLINTON STREET THEATRE (William H. Lovett, manager): This house was favored with a large patronage week of 23. The specialty comb. gave a good entertainment.

PATERSON.—JACOBS' OPERA HOUSE: Fannie Louise Buckingham in Mazeppa supported by a fair co. drew fairly well week of Dec. 23. This week H. C. Kennedy's Lights and Shadows. Mme Janauschek 30 1; Woman Against Woman 2-4.==PEOPLE'S THEATRE (Wareing and Ziefle, managers): The Mignani Brothers' Star Specialty co. to medium business. French's American and European Specialty co. 30.

PLAINFIELD.—MUSIC HALL (C. A. Marsh, manager): J. K. Emmet in Uncle Joe, or Fritz in a Mad House, Christmas night. Crowded house. Shadows of a Great City 3.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Edward Harrigan in Old Lavender and Waddy Googan played a very successful engagement week of 23. Margaret Mather opened 30.==STAR THEATRE (Meech Brothers, managers): Salvini was seen at two performances the first half of last week, his son filling in the off night. Business was fair but not such as his worth calls for. Arthur Forrest in his excellent performance of Captain Swift balance of the week.==CORINNE LYCEUM (Jacobs and Kimball, managers): William Gillette's Legal Wreck was the Christmas week bill. It proved remunerative. In the Ranks follows.==COURT STREET THEATRE (H. R. Jacobs, manager): The Vaidis Sisters in their own good act, assisted by a good novelty co. had a successful week. The Wages of Sin opened 30.==ITEMS: Manager Jacobs, as usual, remembered all his employés at Christmas. He was in the city on Thursday.—L. N. Wolcott of the Court Street and Gather Whiston of the same house, were remembered by the attachés of the two Jacobs houses.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager): Edwin Arden did well in Barred Out week of Dec. 23. Bunch of Keys 30.==SHAKESPEARE HALL (G. H. Wright, manager): C. O. D. with Stanley Macy as the stellar attraction was fairly attended week of 23. London Burlesque co. 30.==ITEMS: The funeral of Fred. C. Rust, late business manager of the Nellie McHenry co., who was killed in the New Orleans hotel fire, was largely attended at the home of his parents in this city 27. Many floral emblems were received by his parents also a letter of condolence from John Webster of the Nellie McHenry co. Mr. Rust's wife, Clara Baker-Rust, was on her way to New Orleans to take a position in the co. at the time of the accident and was by his side when he died. Everything that could be, was done for the sufferer, but he had been injured internally.

OSWEGO.—ACADEMY OF MUSIC (Wallace F. Frisbie, manager): Victoria Vokes Dec. 30. Edward Harrigan 1; Rhea 8.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): The Fakir gave satisfaction to a fair-sized audience Dec. 19. World Against Her 23; Helene Adell 25; Mme. Janauschek 4.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): J. B. Polk in The Silent Partner, Dec. 26.==PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Si Plunkard 21; top heavy house, fair performance.==ITEM: Philip Schuyler, business manager of Oliver Byron, was in town 20 to attend the funeral of his grandfather, the Hon. O. L. Barbou.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): Primrose and West's Minstrels drew a big house Dec. 19. Everybody satisfied.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Rhea in Josephine to fair house Dec. 21. One of the best performances of the season.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): The Two Sisters Dec. 23 to only fair business. Primrose and West's Minstrels 25, two performances, to good business. Performance fine. Rhea as Josephine, Empress of the French 26 to good audience who were greatly pleased. J. B. Polk 30; Peck-Fursman's U. T. C. co. 1.==MADISON AVENUE THEATRE G. W. Smith, manager): Harry La Marr in Widow Bedott 25, to fair business. Performance wretched. La Cardo's Troubadours 27, 28; Tom Ricketts 31.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Stewart's Fat Men's Club Dec. 25. Matinee and evening to packed houses. Marie Hubert Frohman 1; Mme. Janauschek 3.==NEWBURG OPERA HOUSE (R. W. McLean, manager): Floy Crowell week of 30.==ITEM: Treasurer Stewart of the Fat Men's Club reports the receipts of Christmas night $1,032.

COHOES.—OPERA HOUSE (E. C. Game, manager): C. E. Eldridge in Humbug to a fair house Dec. 18. Charles McCarthy's co. in One of the Bravest, pleased a large audience 21. Floy Crowell booked for Christmas week canceled. The Georgia Minstrels, afterwards engaged, also canceled. Manager Game was compelled to fall back upon the Emerald Amateur Dramatic co. in Eileen Oge 26. They drew two large houses.

ROCHESTER.—LYCEUM THEATRE (John R. Price, manager): With the exception of Christmas matinee and evening Victoria Vokes and her excellent co. appeared to light business Dec. 23-25. Mestayer and Vaughn's Tourists party pleased good sized houses 26-28. Rhea and Julia Marlowe, week of 30.==ACADEMY OF MUSIC (H. R. Jacobs, manager): Kennedy's White Slave co. appeared to large audiences week of 23. Edwin Arden in Barred Out week of 30.==GRAND OPERA HOUSE (F. J. McCall, manager): After Seven Years was presented to fairly good business past week of 23 by Reilly's co. Gillette's World vaudevilles comb. return engagement week of 30.

CORTLAND.—CORTLAND OPERA HOUSE: The Gaiety Burlesque co. Dec. 24 to poor business. Tom Ricketts 27 to good business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Captain Swift Dec. 30; Hattie Harvey in A Little Tramp 31; Dan A. Kelley in After Seven Years; J. B. Polk in The Silent Partner 2.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): Floy Crowell opened a week's engagement Dec. 23 and has been playing to big business throughout. Old Lavender 30.

OHIO.

DAYTON.—THE GRAND (Reist and Dickson, managers): Rudolph Aronson's Comic Opera co. Dec. 23-25 and matinee to good business.==THE PARK (Reist and Dickson, managers): The Nelson Family crowded this cosy theatre 19-21 and can play a large week's engagement whenever they return. The Ruling Passion commenced a week's engagement 23, opening to a large house.==CUES: Manager Larry H. Reist has returned after a week's visit to theatres throughout the West.—Walter Fessler, of The Ruling Passion co., was a member of the Soldiers' Home stock co. several seasons ago. Walter is at home while here.—T. J. Sullivan is here ahead of Frank I. Frayne, who occupies the Park New Year's week.—Manager Larry H. Reist was the recipient of a number of beautiful presents from the attachés and correspondents.—A Merry Christmas and a Happy New Year to THE DRAMATIC MIRROR, its staff and gentlemanly correspondents.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Beacon Lights Dec. 19 to fair business. Kindergarden co. 21 to a large house.

ALLIANCE.—GODDARD'S OPERA HOUSE (C. A. Goddard, manager): A Great Scheme Dec 18. Good entertainment; fair-sized audience.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Two Old Cronies Dec. 17 to a large and appreciative audience. Jane Coombs in Bleak House to a small but well-pleased audience 19. Our German Ward 23; Gilbert Opera co. 24, 25.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers); Dan Daly's co Dec. 19 had a light house. Good co. A Cold Day 20, 21 had small house. Rentfrow's Pathfinders week of 23 to light business. Primrose and West's Minstrels 2; Redmund-Barry co. 3.

FOSTORIA.—ANDES'S OPERA HOUSE: A Cold Day co. to good business Dec. 16. C. E. Verner in Shamus O'Brien 25.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): W. S. Cleveland's Minstrels played to the capacity of the house Dec. 15.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Two Old Cronies played to good business Dec. 21. Barlow Brothers' Minstrels 27.

SIDNEY.—MONUMENTAL HALL (Ayers and Robertson, managers): Kindergarden Dec. 17 to good business.

CANTON.—SCHAEFER'S OPERA HOUSE (Ford. Weber, manager): Gray and Stephens co. Dec. 19-21 to good business and gave good performances. Two Old Cronies return date 25; Adelbert College Glee Club 26; A Hole in the Ground 27.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Gorman's Minstrels Dec. 19 to a top-heavy house. Stetson's U. T. C. co. Christmas matinee and evening to large houses. A Boy Tramp 26.==STANDARD OPERA HOUSE (A. W. Beach, manager): Graham Earle's co. opened to good business week of 23.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Thomas W. Keene in Richard III. Dec. 24 to a well-filled house. The work of George Learock as Henry, Earl of Richmond, was especially commendable. A Cold Day 27.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Natural Gas opened Christmas to large and enthusiastic houses. They will finish out this week. Salvini and The Bostonians divide the week of 30.==GRAND OPERA HOUSE (Miller Brothers managers): The Wilbur Opera co. opened a two weeks' engagement 23. Co. good and business large.==ITEMS: Manager James G. Miller came down from Cleveland to spend Sunday.—W. J. Dixon, treasurer of the Metropolitan, has had several fine offers for next season and will probably again wear the buskin.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The Kindergarden co. Dec. 23 to a fair house. Martin Hayden's Held in Slavery co. 27; fair business. Barlow Brothers' Minstrels 28.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsberry, lessee and manager): Ada Gray in East Lynn was greeted by a small audience Dec. 23. Karl Gardner in Fatherland 31.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Brereton, manager): Eagles' Nest, Dec. 25-26; crowded houses.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe

cause and manager): Spider and Fly did a very large business Dec. 16-20. Frank Mayo and co. in Nordack and Davy Crockett 23-25.——Items: Al Hayman paid Portland a flying visit week of Dec. 16. While here he and Judge Marquam inspected our new Opera House, The Marquam Grand. Mr. Hayman seemed more than pleased with the prospect in view for an early opening and promises Portland the same attractions that played at his California house. Mr. Hayman has appointed S. H. Friedlander local manager of the Marquam Grand which will open some time in Feb. 1890.

PENNSYLVANIA.

BRADFORD.—Wagner Opera House (Wagner and Reis, managers): Rhea in Josephine with fine support drew a large house Dec. 18. Primrose and West's Minstrels gave a fine performance to a good sized audience 23. Dan Sully is the Christmas attraction. Lewis Morrison in Faust 28.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Ada Henry's Burlesque co. gave an unsatisfactory performance to a large audience Dec. 23. Rinehart's Opera co. week of 30.

NANTICOKE.—Broadway Hall (F. P. Crotzer, manager): The Rinehart Opera co. week of Dec. 16 to fair business.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers): Two Old Cronies to a large and appreciative audience Dec. 14. Our German Ward 20. The orchestral attraction was loudly applauded. Fair performance. James O'Neill 23; Stetson's U. T. C. 28; Primrose and West 4.——Opera House (Orr and Rea, managers): Dunn and Hume's Ginger Snaps Dec. 18.

ALLENTOWN.—Music Hall (A. S. Grim, manager): Prof. Miller, the illusionist, gave a pleasing entertainment Dec. 19 to light business. Wages of Sin was fairly well presented 23 to a small audience. One of the Finest drew a full house Christmas night. The co. throughout is good and performance very satisfactory. James O'Neill in Monte Cristo is the New Year's attraction.

LANCASTER.—Proctor's Opera House (C. L. Durban, manager): Alone in London drew good houses Dec. 23-25 with Christmas matinee. The Shanty Queen 26.——Item: The attaches of the Opera House presented Manager Durban with an elegant dressing case on Christmas, and he reciprocated by banqueting them.

NEW CASTLE.—Opera House (R. M. Allen manager): Dick Hume's Ginger Snap co. to fair business 19-21. I failed to see the necessity of prefixing the word "ginger" to the name of this co.—— Park Theatre (Scorer and Leslie, managers): Thomas E. Shea, supported by an excellent co., drew fairly good houses week closing Dec. 28

MILTON.—Grand Opera House (W. H. Smith, manager): Rinehart Opera co. drew good houses Dec. 23,24; the performances were excellent. Waite's Comedy co. week of 30.

POTTSTOWN.—Opera House (Strohl and Guldier, managers): Leonzo Brothers week of Dec. 23; crowded houses.

WILKESBARRE.—Music Hall (M. H. Burgunder, manager): Bennett Moulton (A) co. to good houses week of Dec. 23, Christmas Day receipts being nearly $1,000.

MAUCH CHUNK.—Concert Hall (John H. Faga, manager): Ada Henry Folly co Dec. 21 to fair business. Held by the Enemy 25 to a very large business.

SHAMOKIN.—G. A. R. Opera House (John P. Osler, manager): E. J. Hasson's One of the Finest had a fair house Dec. 23, giving good satisfaction. The Ada Henry Burlesque-Folly co. opened a two-nights' engagement 25 to a large audience.

HARRISBURG.—Opera House (G. H. Markley, manager): Zeffie Tilbury in repertoire at popular prices with a most complete outfit as to scenery, costumes and co. Dec. 23-25 to good business. Miss Tilbury is a modest, unassuming actress, with fine presence, good, rich voice, and fine conception of character with a close adherence to natural methods. She deserves to succeed, and, no doubt, will make her mark. Her support was of superior merit, notably Arthur Lewis and J. B. McAuliffe, leads and low comedy respectively. J. K. Emmet, in his new play, Uncle Joe 26, to very good business.

ROCHESTER.—Opera House (John J. Hoffman, manager): Jane Coombs presented Bleak House Dec. 25 to a small but appreciative audience.

FRANKLIN.—Opera House (J. P. Keene, manager): James O'Neill presented Monte Cristo to only a fair-sized house Dec. 24. Performance very satisfactory.

MEADVILLE.—Academy of Music (E. A. Hemstead, manager): James O'Neill in Monte Cristo Dec. 25 to the banner house of the season. Mr. O'Neill needs no further praise for his work in the title role, but his co. could be improved on. Thomas Shea in repertoire week of 30.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers): James O'Neill in Monte Cristo Dec. 23; good performance; large and fashionable audience. Stetson's U. T. C. co. 28. Primrose and West's Minstrels 4.——Opera House (Orr and Rea, managers): Rose Hill's English Folly co. 31.

CONNELLSVILLE.—Newmyer's Opera House (Charles F. Hood, lessee and manager): Augustin Neuville in The Boy Tramp to good business Dec. 19. Sallie Hinton co. played to crowded houses week of 23-29.

WILLIAMSPORT.—Academy of Music (Wm. G. Elliot, proprietor): Wages of Sin Dec. 25 to a very large audience.

M'KEESPORT.—White's Opera House (A. Van Anda, manager): The Boy Tramp to a packed house Dec. 25. T. W. Keene in Richard III. to a large and fashionable audience at advanced prices 27.

RHODE ISLAND.

NEWPORT.—Opera House (H. Bull, manager): Claire Scott week of Dec. 23 to fair houses, giving satisfaction. Her repertoire includes Theodora, Camille and Leah. Old Jed Prouty 6.——Spray: William Carey, formerly connected with many minstrel organizations, has opened a periodical store and displays The Dramatic Mirror in a conspicuous position.

PROVIDENCE.—Providence Opera House (Robert Morrow, manager): Robert Mantell in The Corsican Bros., supported by a fair co., was the attraction Christmas week and has proved a success financially, but the piece itself is long and tiresome. The introduction of the Hungarian ballet and the wooden shoe dance, although like the side-show of a circus, was a great relief to the monotony of the play. Adam Forepaugh's Horse Show 30.——Gaiety Opera House (B. F. Keith, manager): The Fugitive, presented by an excellent co., was a great success. People were turned away nightly. The piece is new in our city, but is of that class which is strong in its scenes and situations and suits the general theatregoer. A Royal Pass 30.

TENNESSEE.

NASHVILLE.—The Vendome (J. O Milsom, manager): Roland Reed, supported by a splendid co. Dec. 23-25 to excellent business. Christmas day the capacity of the house was tested both at the matinee and evening performance. The Woman Hater and American Assurance, Mr. Reed's new play by Jessup and Gill, were presented. As Samuel Bundy, the Woman Hater, he repeated his success of last season, when he captured the town, so to speak. The second and third performances of American Assurance were given here, the first having been given in Atlanta. It was well put on, and for a new production ran unusually smooth. The plot is interesting, the dialogue is good and the construction of the play is very clever. As Bob Sparkle, a friend of humanity, and an amateur detective, Mr. Reed was extremely funny and was many times called before the curtain. The part fits him admirably. After a few more performances and a few finishing touches here and there, American Assurance will prove, in my opinion, a valuable addition to Mr. Reed's repertoire. Webster and Brady's She co. played to good houses 26-28 and was well received. Helen Tracy made an attractive She and was much applauded for her excellent work. Kate Castleton 30-1; The Stowaway 2-4; J. K. Emmet 6-8.—— The Grand (Miss Emma Warren, lessee): The Grand was opened 23. Emma Warren, the new lessee, appeared as Panchon, supported by her own co, and was greeted by a large and appreciative audience. The bill for the week was Panchon and Kit Carson. The attendance has been fair.——

Items: Miss Warren has leased the Grand for three months and proposes to conduct it as a popular priced house.—A. S. Pennoyer, treasurer of the Roland Reed co., many years ago lived in Nashville, and at one time was call boy for the old Adelphi Theatre, that in those days was managed by John Green of blessed memory. Mr. Pennoyer says that Mr. Reed's business so far this season has been large and satisfactory in the South.

MEMPHIS.—Memphis Theatre (Ellis Leubrie, manager): Webster-Brady's She to fair business Dec. 19-21. Helen Tracy, leading lady, has many friends here and they were well pleased with her rendition of She. Kate Castleton, after a week's rest opened to a packed house 23. A Night Off 25; J. K. Emmet 6-8.

TEXAS.

DALLAS.—Dallas Opera House (A. Greenwall and Son, managers): Emma Abbott Opera co. Dec. 16-19; fair business. A Night Off 20, 21; undeservedly light business.

GREENVILLE.—Cameron's Opera House (F. Northrup, manager): John Dillon in Wanted, the Earth, Dec. 20 to fair business. Mr. Dillon was good but his support was poor.——Item: Rita Buchanan and Lionel Dana have joined John Dillon's co.

CORSICANA.—Corsicana Opera House (L. C. Revare, manager). Fitzpatrick's Rip Van Winkle co. played to good business with George W. Paige as the star, who was poorly supported. Town Lots Dec. 21 to a good house. John Dillon 24.

HOUSTON.—Gray's Opera House (Henry Greenwall and Son, managers): Little Coquette Dec. 16, 17, with matinee; business fair.

HILLSBORO.—Opera House (M. P. Kavanaugh, manager): Ross Snow's Parcical Comedy co. played here last night in Town Lots to a good house. A very poor play.

PARIS.—Babcock Opera House (John H. Walker, manager): Jules Grau's Opera co. in The Brigands drew a full house Dec. 17. The John Dillon co. played to fair business 18.

WACO.—Opera House (J. P. Garland, manager): Town Lots, a three-act farce-comedy, was presented before a large audience Dec. 20; Ross Snow in the leading role as Culpepper Meek was very good, but the balance of the co. was mediocre.—— Item: Carrie Lamont of the Town Lots co. is to star next season under the management of Harry A. Sloane.

PORT WORTH.—Opera House (George H. Dashwood, manager): Town Lots to light business Dec. 17, 18. Emma Abbott Opera co. at advanced prices drew the best houses of the season Dec. 20, 21.

GALVESTON.—Tremont Opera House (H. Greenwall and Son, managers): Though giving general satisfaction, the MacCollin Opera co. in repertoire Dec. 16-19 did not fare as well in a pecuniary sense as was expected.

SHERMAN.—Sherman Opera House (A. O. Nash and Co., managers): Grau's Opera co. in The Brigands Dec. 6 to a good house. A Possible Case to a fair house 21. A Night Off 23.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): McKee Rankin presented The Runaway Wife 12 to a large and well pleased audience. Canuck 13 scored a success. Mabel Bert, whom we remember on her first appearance here as being called a school girl, has developed into a graceful and handsome actress of the emotional school. W. C. Crosbie, well-known here in years lang syne, made a hit as the old farmer Canuck. His part in The Runaway Wife was scarcely up to his ability. The balance of the co. is of average strength. Milton and Dollie Nobles drew a splendid house 14 with the ever-popular Phœnix. Stuart Robson in The Henrietta 16 did a large business at advanced prices. Frank Mordaunt and May Waldron shared the honors with the star.——Items: Manager Burton, of the Salt Lake Theatre, arrived last week from Europe with the remains of his wife. Funeral services were held in the Gardo House. Affecting addresses were delivered by those who had known the deceased from childhood.—An octette of male and female voices rendered an original composition by Professor George Coreless, the words by Bishop O. F. Whitney. The *cortege* was very imposing.

VIRGINIA.

DANVILLE.—Academy of Music (Neal and Gerst, managers): Charles A. Gardner in Fatherland Dec. 13, 14, to good business. Musin's Concert co. 19 to a large and well-pleased audience.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): Wilson Barrett to crowded houses in Claudian Dec. 23, 24. Bootles' Baby to S. R. O. Christmas matinee and fair house at night.

RICHMOND.—Theatre (Mrs. W. T. Powell, manager): Chas. A. Gardner in Fatherland Dec. 23-25 to fair business. Bootles' Baby 26, 27. Princeton College Glee and Banjo Clubs 28.——Academy of Music (Berger, Leath and Myers, managers). Wilson Barrett in Claudian, Ben-My-Chree and The Silver King 25-27 to large audiences. Boston Ideals 30, 31, Jan. 1, 2. Rice's Corsair 3-8. Alone in London 9-11.——Comique (W. W. Putnam, manager): Big business week of 23.——Casino (Tubman and Company, managers): Packed houses for week closing 28.——Opera House (Cox and Crump, managers); Very good business week of 23.

ALEXANDRIA.—Lannon's Opera House (J. M. Hill, lessee and manager): Lost in London to fair-sized audience Dec. 23. Ada Henry Folly co. 2.

WASHINGTON.

TACOMA.—Germania Theatre (J. P. Howe, manager): Charlotte Thompson gave good satisfaction to small audiences in Jane Eyre, East Lynne and Hearts Astray Dec. 16-18. Gerard Leon We Three co. gave a fair variety performance to small houses 20, 21 and matinee.

WEST VIRGINIA.

WHEELING.—Opera House (P. Riester, manager): Stetson's U. T. C. co. Dec. 25 to the usual holiday crowd. Lizzie Evans 31-2; City Directory 3, 4.——Grand Opera House (O. C. Genther, manager): Clara Foster's My Sister 19-21; play and people new here; fair business. Gray and Stephens co. 23-25. People turned away.

PARKERSBURG.—Academy of Music (E. R. Cady, manager): Gorman's Minstrels Dec. 21 to good business. Very good performance. Clara Foster in Two Sister 25, 26 to good business.

WISCONSIN.

MILWAUKEE.—Academy (Jacob Litt, manager): The Wife opened Dec. 19, and considering the poor business always experienced just before the holidays the attendance was excellent. Several changes have been made in the cast since presented here last season, but in no instance has the general excellence of the co. been weakened. The piece was received with enthusiasm and scored another pronounced hit. The Old Homestead opened 22 and has pleased good audiences during the week. The piece, though devoid of much plot, is attractive for its quaint simplicity and its introduction of characters so true to nature. The co. gave excellent satisfaction, the leading part of Joshua Whitcomb, which we had learned to believe could only be sustained by Denman Thompson, is taken by Archie Boyd in a manner that reflects great credit on this talented actor. He is natural, and his every line commands the attention of the audience. Frank Sanford is too precise in the reading of his lines as Happy Jack. J. F. Price as Eb Ganzy and Florence Myatt as Rickety Ann deserve much praise for their efforts. The Great Metropolis New Year's week.——Grand Opera House (Sherm T. Brown, manager): Cleveland's Minstrels 22 played to fair houses. The Burglar was the Christmas attraction, opening 23; business was light during the week except Christmas Day. Aronson's Opera co. 30—week.——Bijou (Jacob Litt, manager): The Ivy Leaf, which has become a permanent fixture at one or other of the houses here for Christmas week, did a good week's business.——Standard (Miller and Nicolai, managers): True Irish Hearts began a week's engagement 24, doing a satisfactory business.——People's (Jno. Slensby, manager): The Night Owls had a very successful week 23. They give a first-class performance.

Items: Manager Litt has added another theatre to his list, having signed a ten years' lease of the Standard in Chicago. Mr. Litt intends making this a popular priced house.—Nothing definite has been arranged about the management of the new Davidson Opera House. Manager Brown of the Grand is hot after it, however, and has made a proposition to the Messrs. Davidson which will in all probability be accepted this week.—A very handsome watch charm neatly inscribed was presented to W. D. Coxey, press agent for Mr. Litt, by the employés of the Academy and Bijou. Mr. Brown was also remembered by his employés with a magnificent gold trimmed opera glass.—Geo. Floyd, ahead of Aronson's Opera co., has been here this week. He displayed a beautiful emblem of the mystic shrine, a gift from one of the co.—Chas. A. Davis, in advance of The Great Metropolis, spent Christmas with us.

LA CROSSE.—La Crosse Theatre (F. H. Hankerson, manager): Patti Rosa in Margery Daw, Dec. 17; fair house. Held by the Enemy 19; large house. Keep it Dark 25. Rosina Vokes 28.

SHEBOYGAN.—Sheboygan Opera House (J. M. Kohler, manager): The Burglar Dec. 21 to a large and enthusiastic audience.

CANADA.

WINNIPEG.—Princess Opera House (Campbell and Seach, lessees): Grismer-Davies co. in repertoire to good business week closing Dec 21. The stock co. in Arrah-na Pogue week of 23.—— The stock co., after playing a successful season, will close after the holidays.—On Jan. 1 the Opera House will undergo a change of management, W. H. Seach assuming full control.

TORONTO.—Grand Opera House (O. B. Shepard, manager): The most fashionable and enthusiastic audience of the season crowded the theatre all week to witness the charming and artistic performances of Rose Coghlan in Jocelyn, Peg Woffington and London Assurance. At the Christmas matinee people were turned away.——Academy of Music (Percival T. Greene, manager): Kellar and his clever co. filled this house all the week.——Toronto Opera House (Jacobs and Sparrow, managers): In the Ranks proved an attractive card and Treasurer Andrew Small was taxed to his utmost capacity in handing out the pasteboards for admission. Co. excellent.

LONDON.—Grand Opera House (Frank Kirchner, manager): Effie Ellsler presented The Governess and Egypt, matinee and evening Christmas Day. Although business was good, it ought to have been better.

ST. JOHN.—Mechanics' Institute (D. P. Chisholm, manager): A. R. Stover's Uncle Tom's Cabin co. matinee and evening Dec. 21. Large audiences witnessed the poorest performances given here in many years. Veritable barn-storming. Price-Webber's Comedy co. in Aurora Floyd 23; Jessie Vere 24; Lancashire Lass 25; Kathleen Mavourneen 26. Good houses increasing in size nightly. Christmas Day matinee and evening S. R. O.

HAMILTON.—Grand Opera House (Thomas Reche, manager): The Ida Van Cortland Dramatic co. played to crowded houses week of Dec. 23.

VICTORIA.—Victoria Theatre (Howe and Bell, managers): The Hyers Sisters' Colored Comedy co. Dec. 20-22 and a school concert under the direction of Prof Sharpe, were the only theatrical events of the week. The Hyers Sisters' co. drew good houses and gave some very good singing.

THE AMATEUR STAGE.

THE MELPOMENE IN THE BANKER'S DAUGHTER.

In the Melpomene's production of The Banker's Daughter at the Brooklyn Criterion Theatre last Saturday evening I find much to admire and much to decry. Of course, in criticism, one is likely to be guided by a sublime idea of this play and may be tempted to take a decidedly pessimistic view of an amateur production of it. Still, I have seen it professionally performed good, bad and indifferently. It has delighted audiences from the Thespian palace down to the temple of "freaks." For many years it has meandered through something of a glorious existence, and despite "murdering" and all kinds of treatment, it still survives to delight an unsuspecting public. But it is a play which is apt to please one with its tone of purity, its fine sense of humor, its native delicacy, and its mighty dramatic passion. It possesses many striking features and if only fairly well presented it can scarcely fail to arouse the finer sense of feeling to a just admiration. The general average of merit among the Melpomene cast did not vary to any great extent. While some of the characters could have been more congenially distributed still I think the play was symetrically and truthfully presented. As a unit the cast was pleasing, but not inspiring. Their work was not characterized by sufficient *esprit de corps* to call for profound admiration or merit more than ordinary praise. Take, for instance, Mr. Brennan's impersonation of John Strebelow. While it was manly and full of vigor and action, it did not gain the sympathy of the audience, because he was incapable of portraying the pathetic passages or sustaining the emotional situations with any degree of feeling or effectiveness. Yet these elements are predominant in the character. Then Miss Green as Lillian was far out of her line. It was clearly apparent that her voice is not suited for emotional roles. Its forced efforts and cold delivery can scarcely do justice to characters of the lachrymal order. Still, there was something to admire in her impersonation. In delivery she was earnest while her facial expressions were good and her gestures graceful. As the gay, frivolous Mrs. Browne, Libbie Healy was perfectly at home, and acted the part with a vim and dash that had a refreshing odor. The Count de Carojas of James Van Dyck was a most artistic and finished personation. It was consistently maintained throughout and attracted keen interest. Virgil Lopez had a decidedly wrong conception of George Washington Phipps. The part should be taken at lightning speed, else its idea and object are lost. Mr. Lopez was slow, very slow indeed, and seemed to pay more attention to his blonde wig than to a proper interpretation of his part. Though F. J. Oliver lacked life and feeling as Harvard Routledge, he managed to give an interesting performance. His duel scene with the Count was a little slow, but several of the other characters are equally to blame for that. W. M. Campbell was very clever as the eccentric and gouty Brown. His conception was proper and highly amusing. Harriet Lawson as Mrs. Holcomb, and Bianca Rahmer as Lisette, did full justice to these characters, and H. H. Gardner as Banker Westbrook, and E. O. Jacobsen as Mr. Babbage, left nothing to be desired. S. G. Frost played M. Montvillais on a few hours' notice, and proved his ability by going through the part without a hitch. J. E. Quinn was an ideal stage doctor, whiskers and all, and little Lotta Woodruff drew the lights and shades of the child's part, Natalie, distinctively and artistically.

The play was handsomely set, and, considering the fact that it was rehearsed during the holiday season, when it is difficult to have amateurs pay strict attention to their theatrical affairs, I think it can be chronicled as a successful production.

Ray Reen.

NOTES.

The Amateur Philharmonic Society held a public rehearsal of the Orchestra at the New York College of Music last Saturday evening.

The Gilberts are very much in need of an emotional leading lady. Come ye tyro Rachels, Cushmans and Andersons, step up and proclaim your wonderful abilities.

Miss Alice Butcher, of the Booth Society, has been added to to the dramatic corps of the Florence.

Brooklyn has added another new dramatic club to the list. The Thespian is its name and it threatens to spring upon the public early next month.

S. G. Frost has been engaged to coach the Melpomene Society. Mr. Frost's ability will no doubt tend to lift this society to a high position among the amateurs.

It is likely that Alfred Young will enter the profession. His card, advertising for a professional engagement, appears in The Dramatic Mirror and, Mr. Young being an excellent actor, is likely to secure his want.

Dear me! but amateurs are fast falling in the wake of the profession. Think of a small society like the Florence bringing a lady, a Miss Kornder, I believe, all the way from the Windy City to play in their last performance. It strikes me that Brooklyn must be losing its much-coveted stock of amateurs when they have to call on the city of "big feet" for a lady to play with them. My! but they're getting on!

There is considerable talk among the Brooklyn amateurs of tendering Mrs. Ada Woodruff, of the Amaranth, a complimentary testimonial in recognition of her long and faithful service in the amateur ranks. Mrs. Woodruff is certainly deserving of such a token of appreciation. As an amateur, she has always been noted for the devotion and hard study she bestows upon all her undertakings.

I understand that the Gilbert society complain because a few members of their dramatic corps see fit to play for other clubs. I know the Gilberts cannot afford to lose much of their talent, and while I will allow that they are right in keeping as sacred as possible all that they possess, still we must give the younger clubs a chance. But, indeed, it looks as if the Gilberts would like to form an amateur trust.

New York has another one. Of course I mean a new Thespian infant. It is called the Student, and according to its own avowal will differ somewhat in its aim from the ordinary everyday amateur club. In fact the members seem to think it is going to fill a long felt want. They are not content with the mere pleasure of being incipient Booths or Clara Morris's in the rough, but yearn to tread the same boards with them and seek the glory and fame of the stage by their side. The object of the club is to be a preparatory school for the profession and give aspiring geniuses a chance to prove their talents. Their performances will be held in the concert hall of the Metropolitan Opera House. "Miss Amy Lionel, an actress and dramatic reader from London, is the directress," says the society's official programme.

AUSTRALIAN NOTES.

Sydney, Nov. 27, 1889.

Theatre Royal.—Jennie Lee, with J. P. Burnett and a strong dramatic company in The Grasshopper or The Chances of the Cards to good business. The season closed Nov. 22 with a benefit to Jennie Lee. The bill included portions of The Waterman, Grasshopper, Happy Pair, also the first act of Jo. The house was overflowing in all parts. Williamson's Royal Comic Opera company succeeded Jennie Lee 23, opening with a revival of Patience, and first appearance in Sydney of Clara Merivale, who has taken Nellie Stewart's place on account of the latter's ill health. Patience will be followed by Ollivette, and at Christmas tide Jennie Lee reappears as Aladdin, with Teddy Royce as stage manager.

Criterion.—Brough-Boucicault company in a revival of Sardou's Diplomacy. The cast includes: Titherage, G. W. Anson, Mrs. Brough and others. It is the best thing done by Brough-Boucicault for a very long time. Business excellent.

Her Majesty's.—George Rignold is resting. The Flying Scud to good houses Nov. 9-23. The American actor, Edwin Thorne, made his first appearance here as D'Artagnan, in The Royal Guard, supported by Jewett, White, C. Hall, Roland, Watts-Phillips, Emily Fitzroy the 2d inst.

The Sunday concerts at the Criterion still packs that house to the doors. The artists include Signor Buzzi, Tilly Salinger, Francis Saville, T. Gilpin and Herr Benne Scherek.

There is a change of programme each week at the Alhambra Music Hall, and business continues good.

Items: The Gaiety, Opera House, Standard and Academy of Music are closed.—Aladdin at the Royal during the Christmastide with Jennie Lee in the titular part. Friends at the Criterion presented by Brough-Boucicault company. Midsummer Night's Dream at Her Majesty's, by George Rignold and company; James T. Sheridan and his Fun on the Bristol company will appear at Newcastle during the Yuletide.—The popular actress, Maggie Knight, is seriously ill and unable to fill her engagement with Jennie Lee.

MELBOURNE.

Princess' Theatre.—Little Lord Fauntleroy is still the attraction and an immense success. Matinees every Saturday, the dress circle being crowded upon each representation. It will remain at this theatre for nearly three weeks longer.

Opera House.—George C. Miln and Louise Jordan in Antony and Cleopatra continue to draw packed houses.

Theatre Royal.—Grattan Reggs, Ada Ward and Williamson's New English company in the Irish Detective, in which Mr. Riggs appears in eight distinct characters, are playing to as big business as ever this house did with Dion Boucicault.

Alexandra.—Solomon's Comic Opera co. in The Sultan of Mocha has proven a perfect gold mine to both Henry Bracy (who holds the Australian rights) and Solomon. It runs four weeks more.

At Porges Hall, under the direction of Henry and Charles Cogill, upward of thirty music-hall people appear nightly to good business.

Items: Paul Jones is likely to be produced at an early date by Williamson's company. Cinderella pantomime at the Royal during Christmas week. Little Lord Fauntleroy runs at the Princess until Dec. 13, after that to Adelaide two weeks, Sandhurst, Ballarat and Geelong to follow, playing in Sydney Feb. 8. The Christmas attraction at the Princess is to be a fantastic comedy by Robert Buchanan entitled That Doctor Cupid. Billy Elton is to be the Doctor Cupid and Janet Kechurch will also be in the cast which will be exceptionally strong. George Wotherspoon who represented Wesley Sisson here, says another company will shortly visit Australia to play others of Mrs. Burnett's pieces in which two children will be the central figures. A burlesque company from America is expected here in July, also Salvini accompanied by his son.—J. C. Williamson has closed with Mrs. Brown Potter to appear here early next year supported by Kyrle Bellew.—Rumor says that James Allison has closed with Evans and Hoey company for their Parlor Match; also the Grismer-Davies Tigress company and Le Hanlon-Lees combination.—A Hippodrome is being built in Melbourne at a cost of $20,000 to seat 5,000 people with a ring forty feet wide. W. A. R.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Abell, Floride	Fitzgerald, Wm	Mayo, F. H.
Andrews, Chas. L.	Fawcett, Geo.	Murphy, Jos.
Andrews, Lillian	Fowler and Warmington	Marden, Addie
Acres, Agnes	Florence, Wm. H.	Maeder, F.
Adams, Annie	Falk, W. F.	Murray and Murphy (Mgr.)
Akers, Alma	Fitz Allen, Adelaide	Nugent, J. E.
Allen, Viola	Forman & Morton	Norton,
Abbott, Emma	Fisher, Mr.	Nobles, Milton
Alliger, Jas. A	Fermer, Miss N.	Olcott, Chauncey
Adell, Helen	Grau, Jules	O'Shea, Kitty
Ashlin, Wilfred	Geldler, George	Pratt, C.
Black, William	Gray, Alice	Pigott, J. W.
Bland, Lone	Grath, J. W.	Parks, Ruth
Burleigh, John Long	Gilmore, Chas.	Pendleton, J. F.
Black, S. S.	Gilmore sB'nd(Mgr)	Palmer, John M.
Burton, Chas. A.	Grey, Jennie	Pyke, E. A.
Brosche, Gussie	Gardiner, C. R.	Prescott, Marie
Belford, Geo.	Hooper, H. B.	Putnam, Boyd
Bonner, Marjorie	Hudson, W. E.	Powers, F. Tyrone
Brock, Mr.	Haswell, Percy	Roberts, Frank
Bishop, Mrs. W. S.	Hanford, Edson	Reed, Roland
Baker, Leighton	Hanley, Lawrence	Revel, Arthur N.
Beers, Newton	Hilliard, H.	Robinson, E. W.
Brodrick, G. Stuart	Horton, Mamie	Reed, Dr. H. M.
Bean, J. F.	Holmes, Chas. N.	Richardson, F.
Cross, E. J.	Harned, Virginia	Rosa Patti
Campbell, Isabel	Hopper, De Wolf	Rehan, Arthur
Carroll, Chas.	Harper, Wm.	Robertson, Dan
Carroll, J. W.	Hamilton, R. L.	Staley, Geo. C.
Clarges, Verner	Hall, Fannie D.	Sanford, John S.
Clarence, A.	Hatcher, Jessie	Scheilding, Alfred
Coleman, J. J.	Heege, Gus J.	Strakosch, Edgar
Clifton, Miss M. P.	Harold, W. A.	Stockholm, Ada
Cleveland, W. S.	Jones, John	Serrano, Thos. K.
Chapman, F. M.	Jermon, Joseph	Smallwood, S.
Chapman and sellers	Johnson and Lewis	Spencer Willard
Coote, Bert	Janvers, Geo.	Shaw, W. H.
Crane, Mr. & Mrs. Wm. H.	Johnson, Geo. A. Jr.	Shine, Giles
Clifton, George	Johnston, Wm. J.	Sheridan, Marie L.
Cowper, Mrs. P. W.	Knight, Aldrich	Sellers, Harry
Cameron, Josephine	Kendall, Ezra F.	Smiley, Chas.
Crane, W. H. (Mgr.)	Kemble, Frankie	Sydney, Myra
Chizetti, Jules	La Verne, Lucille	Sanson, Bessie
Doane, F. H.	Lotta,	Tillotson, J. K.
Donnelly, H. G.	Lyons, J. A.	Teal, Ben
Doyle, J. M.	Lewis, Miss I.	Turner, Beverly W.
Daniels, Frank	Lotta, Louisa	Thatcher, Geo.
De Nancaze, Mrs.	La Cross, Ada	Thorne, Edwin
Dillon, Louise	Lamere, Ebar	Tompkins, Jennie
Denton, Geo. C.	Mascotte, Violet	Tucker, Ethel
Davis, F. E.	Marcellus, Kitty	Turner, Otis
"Etude"	Means, Pearl A.	Throop, Mrs. E. L.
Edgar, George	McCann, Geraldine	Vanderfelt, F. H.
Elliott, W. T.	McIntosh, Burr	Waldemere, Maude
Elder, Mrs.	McDonagh, Barney	Wards, Frederick
Evelyn, Annie	Moss, Walter S.	Ward, Ralph
Evelyn, Minnie	McCormack, Loudon	White, Thos. F.
Evans, Jack	Mountford, Eva	Wilson, Annie
Elmore, Florence	Merrill, Miss M.	Wood, Helena
Ehler, W. C.	Mitchell, Maggie	Webb, E. E.
Frawley, T. D.	Maurice, L.	Williams, Frank
	Mansfield, Alice	Watcham, H. E.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

Alone in London Co.: Washington, D. C., Dec. 30—week.

Aiden Benedict: Meridian, Miss., Jan. 2, Vicksburg 3, 4, New Orleans 5—week.

Arthur Rehan's Co.: Charleston S. C., Jan. 1, 2, Savannah Ga., 3, 4, Augusta 6, Macon 7, Columbus 8, Birmingham Ala., 9.

After Dark Co.: Pittsburg, Pa., Dec. 30—week.

Ada Gray Co.: Little Rock Ark., Jan. 1, Pine Bluff 2, Ft. Smith 3, 4, Greenville, Miss., 9, Vicksburg 10, 11, Natchez 15, 16, Baton Rouge, La., 17, 18, New Orleans 19-25.

A Legal Wrong Co.: Philadelphia Dec. 30—week.

Augustin Daly's Co.: New York City Oct. 2—indefinite.

A Bunch of Keys (Western) Co.: Syracuse, N. Y., Dec. 30—week; Rochester Jan. 6—week; Troy 13—week.

Around the World in Eighty Days Co.: Salina, Kas., Dec. 31, Junction City, Ia., Jan. 1, Lawrence 2, Atchison 3, Lavenworth 4.

Arnold-Griffin Co.: Waco, Tex., Jan. 1.

Antiope Co.: Omaha, Neb. Jan. 1-4.

Adams Dramatic Co.: No. Adams, Mass., Jan. 1, Shelburne Falls 2, Spencer 3, So. Framingham 4, Nashua, N. H., 6—week; Salem, Mass., 13—week; Lewiston, Me., 20—week.

Annie Pixley Co.: N. Y. City Dec. 30—week.

A. M. Palmer's Co.: St Paul, Minn., Dec. 30—week.

A Night Off Co.: Shreveport, La., Jan. 1, 2, Hot Springs 4, Helena, Ark., 6, Pine Bluff 7.

Brodboll Comedy Co.: Fredonia, Kas., Dec. 30—week.

Bootles' Baby Co.: Savannah, Ga., Jan. 1, Augusta 2, Rome 3, Chattanooga, Tenn., 4, Atlanta, Ga., 6-7, Montgomery, Ala., 9, New Orleans, La., 12—week.

Buchanan Comedy Co.: Stanberry, Mo., Dec. 30—week; Gallatin Jan. 6—week; Chillicothe, O., 13—week.

Blue and the Gray Co.: Chicago, Dec. 30—week.

Brass Monkey Co.: New York City, Dec. 2—twelve weeks.

Bells of Haslemere Co.: New York City Dec. 23—two weeks.

Burglar Co.: Chicago, Dec. 30—week; Detroit, Jan. 13-15, London, Ont., 16, Hamilton 17-18.

Broomhaker Co.: Terre Haute Ind., Jan. 1, Decatur 2.

Beacon Lights Co.: Steubenville, O., Jan. 2, Canton 3, Akron 4, Buffalo 6—week.

Boston Comedy Co.: St. John, N. B., Dec. 23—two weeks.

Base Hit Co.: Sterling, Ill., Dec. 30, Jan. 1.

Broadway Theatre Co.: Jackson, Mich., Dec. 30—week.

Bluebeard, Jr., Co.: Boston, Dec. 23—two weeks.

Cheek Co.: Springfield, Ill., Jan. 1, Pekin 2, La Salle 3, Joliet 4, Chicago 6—week; Pullman 13, Englewood 14, Streator 16, Ottawa 17, 18, Chicago 20—week.

City Directory Co.: Baltimore, Md., Dec. 30—week.

Captain Swift Co.: Erie, Pa., Jan. 1, Akron, O., 2, Wooster 3, Mansfield 4.

Chip o' the Old Block Co.: Arkansas City, Kas., Jan. 1, Winfield 2, Wichita 4.

Charles A. Gardner Co.: Portsmouth, O., Jan. 1, Chillicothe 2, Springfield 3, Ft. Wayne, Ind., 4, Chicago 6—two weeks.

Cold Day (Western) Co: Newark, O., Jan. 1, New Philadelphia 2, Urichsville 3, Bellaire 4, Cambridge 6, Parkersburg, W. Va., 7, Tarentum, Pa., 9, Rochester 10, Wellsville 11.

Corsair Co.: Brooklyn, E. D., Dec. 30—week.

Charles Wyndham Co.: Chicago, Dec 23—two weeks.

Clair Patee Co.: Des Moines, Ia., Dec. 30—week.

Carrie Anderson Co.: Holton, Kas., Dec. 30—week.

Casey's Troubles Co.: Clinton, Ia., Jan. 1, Carthage, Mo., 2, Joplin 3, Springfield 4.

Dark Secret Co.: Brooklyn, N. Y., Jan. 6—week.

Daniel Boone Co.: New Albany, Ind., Jan. 1, Elizabethtown, Ky., 2, Bowling Green 3, Gallatin, Tenn., 4, Lebanon 6, Murphysboro 7, Hopkinsville 8.

Denman Thompson: N. Y. City—indefinite.

Dan Mason's Co.: Cleveland Dec. 30—week.

Elliott's Jolly Voyagers: Greenville, Miss., Jan. 1.

Emma Frank's Dot Co.: Milwaukee, Wis., Dec. 30—week; Minneapolis 6—week.

Exiles Co.: Brooklyn, E. D., Dec. 31—week.

Estelle Clayton Co.: Urbana, O., Jan. 1.

Edwin Arden Co.: Rochester, N. Y., Dec. 30—week; Troy Jan. 6—week; Montreal, Can., 13—week.

Emma Wells Co.: Peterboro, Can., Jan. 1, Campbellford 2-8.

Effie Ellsler Co.: Montreal, Can., Dec. 30—week.

Eunice Goodrich Co.; Cairo, Ill., Dec. 30—week.

E. H. Sothern: Boston Dec. 30—week.

Evangeline Co.: New Orleans Dec. 30—week; Houston, Tex., Jan. 6, Galveston 7, 8, Austin 9, San Antonio 10, 11, Waco 13, Dennison 14, Tyler 15, Dallas 16-18.

Edward P. Sullivan Co: Lynn, Mass., Dec. 30—week; Chelsea Jan. 6—week; Marlboro 7-11.

Fantasma (A) Co.: New York City Dec 30—two weeks.

Fantasma (B) Co.: Manchester, N. H., Dec. 31-Jan. 1, Lowell, Mass., 2-4, Portland, Me., 6-8, Lewiston 9-12.

Fakir Co.: Philadelphia Jan. 13—week.

Fat Men's Club Co.: Bridgeport, Ct., Dec. 30—week; Birmingham 6, Waterbury 7, New Britain 8.

Fred Warde Co.: Vincennes, Ind., Jan 1, Terre Haute 2, Decatur, Ill., 3, Danville 4.

Fugitive Co.: Wilmington, Del., Dec. 30—week; Lancaster, Pa., Jan. 2-4, Brooklyn, N. Y., 6—week; Albany 13-15, Binghamton 16, Williamsport, Pa., 17, Altoona 18.

Fanny Davenport Co: N. Y. City, Dec. 30—two weeks.

Frank Daniels Co.: St. Louis Dec. 30—week.

Frank Chanfrau: Birmingham, Ct., Jan. 1, Bristol 2, Rockville 3.

Guilty Without Crime Co.: Moline Ill., Jan. 2.

Gray-Stephens Co.: Cincinnati, Dec. 30—week.

Grimmer-Davies Co.: Sioux Falls, Jan. 1, 2, Sioux City 3, 4, Omaha, Neb., 6-8, Rhine Island 9.

Great Metropolis Co.: Milwaukee, Wis., Dec. 30—week.

Humbug Co.: Redbank, N. J., Jan. 1, Saugerties, N. Y., 2, Schenectady 3.

Harbor Lights Co.: Hoboken, N. J., Dec. 30—week.

Hattie Bernard-Chase: Denison, Tex., Jan. 1, McKinney 2, Sherman 3, Paris 4, Dallas 6, 7, Texarkana, Ark., 8, Hot Springs 9, Little Rock 10, 11.

Hole in the Ground Co.: Pittsburg, Pa., Dec. 30—week.

Held by the Enemy (No. 1) Co.: Chicago, Dec. 30—week; Cleveland Jan. 6—week; Cincinnati 13—week.

Hands Across the Sea Co.: Hartford, Ct., Jan. 2-4.

He, She, Him Her Co.: Atlanta, Ga., Jan. 1. 4.

Held by the Enemy (Gillette's) Co.: Kansas City Mo., Dec. 30—week.

Hilarity Co.: Springfield, Mo., Jan. 1, Joplin 2, Webb City 3, Pittsburg, Kas., 4, Parsons 6, Wellington 8, Hutchinson 9, McPherson 10, Newton 11.

Hardie-Von Leer Co.: Albany N. Y., Dec. 30—week; Syracuse Jan. 6—week; Rochester 13—week.

Holden Comedy Co.: Jackson Mich., Dec., 30—week; Peoria, Ill., Jan 6—week

Henry Chanfrau Co.: Birmingham Ct., Jan. 1, Bristol 2, Norfolk 3, Woonsocket R. I., 4, New London Ct., 6, Westerly R. I., 7, New Haven 9, 11.

In the Ranks Co.: Buffalo Dec. 30—week; Cleveland 6—week.

Ivy Leaf Co.: Chicago Dec. 30—week.

Ida Van Cortland Co.: Port Huron, Mich., Dec. 30—week; Flint Jan. 6—week; Lansing 13—week.

Jennie Calef Co.: Eureka Springs, Ark., Jan. 1, Rogers 2, 3, Van Buren 4.

Janauschek: Albany, N. Y., Dec. 30-Jan. 1, Pittsfield, Mass., 2, Newburg, N. Y., 3, Paterson, N. J., 6-8.

J. K. Emmet Co.: Maysville, Ky., Jan. 1, Lexington 2, Frankfort 3, Bowling Green 4, Memphis, Tenn., 6-8, Nashville 9-11, Chattanooga 13, Aniston, Ala., 14, Montgomery 15, Pensacola, Fla, 16, Mobile, Ala., 17.

Jefferson-Florence Co.: Detroit, Mich., Jan. 2, Cleveland, O., 3, 4.

J. B. Polk Co.: Bradford, Pa., Jan. 1, Johnstown, N. Y., 2, Oil City, Pa., 3, Erie 4, Buffalo, N.Y., 6-8, Detroit, Mich., 9-11, Toledo, O., 13, 14.

John Dillon Co.: Ft. Worth, Tex. Jan. 1, 2, Austin 4, San Antonio, 7, Houston, Tex., 8, 9, Galveston 10, 11, New Orleans 12—week.

J. H. Wallick Co.: Newark, N. J., Dec. 30—week.

J. J. Dowling Co.: Baltimore, Dec. 30—week.

Julia Marlowe: Syracuse, N. Y., Dec. 30—week.

Joseph Murphy: Leavenworth, Kas., Dec. 30-Jan. 2, Lawrence 3, 4, St. Louis 6—week.

Kate Castleton: Chattanooga, Ala., Dec. 31-Jan. 1, Nashville 2-4, Kansas City 6—week; St. Louis 12—week.

Kajanka: New York City—indefinite.

Kittie Rhoades Co.: Norristown, Pa., Dec. 30—week.

Kendals: Toronto, Can., Dec. 30—week.

Katie Putnam Co.: Helena, Mont. Dec. 30—week, Salt Lake, Utah, Jan. 6, 7, Provo 9, Saleda, Col. 11.

London Gaiety Co.: New York City Dec. 10—indefinite.

Later On Co.: Brooklyn, N. Y., Dec. 30—week.

Little Lord Fauntleroy Co.: Detroit, Mich., Jan. 6-8, Toronto 9-11.

Little Lord Fauntleroy Co.: Austin, Tex., Jan. 1, 2, Dallas 3, 4, Fort Worth 6, 7, Denison 8, Paris 9, Texarkana 10, Pine Bluff, Ark., Jan. 1, Little Rock 13, 14, Hot Springs 15, Jefferson, Tex., 16, Tyler, 17, Shreveport, La., 18.

Lights and Shadows Co.: Paterson N. J., Dec. 30—week.

Little Lord Fauntleroy Co.: N. Y. City Nov. 25—indefinite.

Little Lord Fauntleroy Co.: Chicago, Ill., Dec. 30—week; Detroit Jan. 6-8, Toronto 9-11, Cleveland, O., 13—week.

Lizzie Evans Co.: Wheeling, W. Va., Dec. 31, Jan. 1, East Liverpool, O., 2, Youngstown 4.

Lillian Lewis Co.: Cedar Rapids, Ia., Jan 1, Oskaloosa 2, Des Moines 3, Marshall 4, Minneapolis 6—week.

Legal Wreck Co.; Utica, N. Y., Dec. 30-Jan. 1, Holyoke, Mass., 2, Springfield 3, Lynn 4, Boston Jan. 6—week.

Lagardere Co.: Chicago Dec. 23—two weeks.

Lewis Morrison: Philadelphia, Pa., Dec. 30—week; Boston Jan. 6—week; Lynn 13, 14, Chelsea 15, Marlboro 16, Worcester 17, 18, Holyoke 20, Springfield 21, Westfield 22, Binghamton, N. Y., 23.

Louis James: Kansas City, Dec. 30—week.

Mora Co.: Waterbury, Ct., Dec. 30—week.

Mortimer Comedy Co.: St. Augustine, Fla., Dec. 30, 31, Fernandino Jan. 3, Brunswick, Ga. 4, Savannah 6.

Minnie Maddern: Minneapolis, Minn., Dec. 30—week.

Midnight Bell Co.: Boston Dec. 30—week.

Mestayer-Vaughn Co.: Detroit Mich., Dec. 30—week.

MacLean-Prescott Co.: Augusta Ga., Jan. 1, Columbia, S. C., 2, Charleston 3, 4, Wilmington, N. C., 6, Raleigh 7, Danville, Va 8, Richmond 9-11; Lynchburg 13, 14, Roanoke 15, 16, Charlottesville 17, 18.

Margaret Mather Co.: Buffalo N. Y., Dec. 30—week.

Mankind Co.: Kansas City Mo., Dec. 30—week.

McKee Rankin Co.: Denver Col., Dec. 30—week.

Maggie Mitchell Co.: Cincinnati O., Dec., 30—week.

McCarthy's Mishaps Co.: Lincoln Neb., Jan. 1, Leavenworth, Kas., 2, St. Joseph, Mo., 3, 4.

Monte Cristo (Frank Lindon's) Co.: Rochester N. Y., Dec. 30—week; Buffalo Jan. 6—week.

Murray-Murphy Co.: Davenport Ia., Jan. 1, Clinton 2, Dubuque 3, Cedar Rapids 4, Iowa City 6, Manhattan 7, Des Moines 8, Creston 9, St. Joseph Mo., 10, 11.

Marie Hubert Frohman: Newburg N. Y., Jan. 1, Washington 2, East Orange 10, Auburn 11, Seneca Falls 13, Rochester 14, 15, Toronto Can., 16-18.

Mr. Barnes of New York Co.: New Orleans La. Dec. 30—week.

Mattie Vickers: Pine Bluff, Ark., Dec. 31, Vicksburg, Miss., Jan. 1, 2, Natchez 3, Port Gibson 4, Jackson 6, Meriden 7, Pensacola, Fla., 8, 9, Mobile, Ala., 10, 11, New Orleans 12—week.

Milton Nobles: Chicago Dec. 30—week.

Monroe-Rice Co.: Kansas City, Mo., Dec., 30—week.

My Partner Co.: Philadelphia Dec. 30—week.

My Jack Co.: New York City Dec. 23—two weeks.

Marie Wainwright: N. Y. City, Dec. 16—four weeks.

Nellie McHenry Co.: Cincinnati, O., Dec. 30—week.

Nat Goodwin Co.: Philadelphia, Dec. 23—two weeks.

Natural Gas Co.: Boston Dec. 30—week.

New York Theatre Co.: Fairmont, W. Va., Dec. 30—week.

N. S. Wood Co.: Pittsburg, Pa., Dec. 30—week.

Newton Beers Co.: New Orleans, La., Dec. 30—week.

Noss Family: Elgin, Ill., Jan. 1, Plainsfield 2, Sandwich 3, Princeton 4, Geneseo, Ill., 6, Amboy 7, Dixon 8.

Old Homestead Co.: Grand Rapids, Mich., Dec 30, 31, Muskegon, Jan. 1, Bay City 2, East Saginaw 3, Flint 4, Cleveland, O., 6—week; Erie, Pa. 13, Warren 14, Oil City 15, Franklin 16, Meadville 17, Olean, N. Y., 18, Bradford, Pa., 20, Elmira, N. Y., 21.

Old Jed Prouty Co.: Boston, Dec. 30—week.

Our Flat Co.: Baltimore, Md., Dec. 30—week.

One of the Finest Co.: Cohoes, N. Y., Jan. 1, Brooklyn 6—week.

Oliver Byron Co.: N. Y. City, Dec. 30—week; Newark, N. J., Jan. 6—week; Providence, R. I., 13—week.

Only a Farmer's Daughter Co.: Jacksonville, Fla., Dec. 31, Mobile, Ala., Jan. 6, 7, Montgomery 8, 9, Birmingham 10, 11, Nashville 12-15, Louisville, Ky., 16-18, Cincinnati 20—week.

Our German Ward: Bellaire, O., Dec. 31, Parkersburg, W. Va., Jan. 1, Marietta, O., 2.

Peck's Bad Boy Co.: Topeka, Kas., Dec. 30—week.

People's Theatre Co.: Oliphant, Pa., Dec. 30—week; Carbondale Jan. 6—week.

Parlor Match Co.: Jersey City Dec. 30—week.

P. F. Baker Co.: New Orleans Dec. 30—week.

Possible Case Co.: San Bernardino, Cal., Jan. 2, 3, San Diego 4, Los Angeles 6-11, Fresno 13, Stockton 14, Santa Cruz 15, San Jose 16, Oakland 17, 18, San Francisco 20.

Patti Rosa Co.: St. Louis Dec. 30—week.

Pat Rooney Co.: Montreal, Can., Dec. 30—week.

Paymaster Co.: Indianapolis, Ind., Dec. 31-Jan. 1.

Paul Kauvar Co.: Louisville Dec. 30—week.

Roger La Honte Co.: Chicago Dec. 30—week.

Rosina Vokes Co.: Chicago Dec. 30—week; Milwaukee, Wis., Jan. 6-8, Indianapolis 9-11, Detroit 13—week.

Robert Downing Co.: Montgomery, Ala., Jan. 1, Columbus Ga., 2, Birmingham, Ala., 3, Knoxville Tenn., 4, Chattanooga 6, Atlanta Ga., 7, Americus 8, Thomasville 9, Jacksonville, Fla., 11, 12.

Reuben Glue Co.: Huntington, Pa., Jan. 1, Greensburg 2, Connellsville 3, McKeesport 4.

Roland Reed Co.: Memphis Tenn., Jan. 1, Little Rock 2, Greenville 3, Vicksburg 4, New Orleans 6—week; Austin, Tex., 13, San Antonio 14, 15.

Royce-Lansing Co.: Clarksville, Tenn., Dec. 31, Rome, Ga., Jan. 1, Atlanta 2, Columbus 3, Americus 4.

Robert Mantell Co.. New Bedford, Mass., Jan. 2, Brockton 3, Haverhill 4, Boston 6—week; New York City 13—four weeks.

Royal Pass Co.: Providence, R. I., Dec. 30—week.

Rag Baby Co.: Des Moines, Ia., Jan. 1, Newton 2, Marshalltown 3, Davenport 4, Milwaukee 6—week; Chicago 13—two weeks.

Rose Coghlan Co.: Detroit, Mich., Jan. 1, Chatham, Ont., 2, London 3, Hamilton 4, Watertown, N. Y., 6, Syracuse 7, 8, Rochester 9-11, Boston 13—week.

Rentfrow's Pathfinders: Steubenville, O., 6-8, Martin's Ferry 9-11, McKeesport, Pa., 13—week.

Rhea: Auburn, N. Y., Jan. 2, Syracuse 3, 4, Ogdensburg 6, Watertown 7, Oswego, 8, Rome 9, Amsterdam 10, Newburg 11, Plainfield 13, Reading, Pa., 14, Allentown 15, Orange N. J., 16, Elizabeth 17, Morristown 18, Richmond, Va., 20-22, Hampton 23, Norfolk 24.

Redmund-Barry Co.: Altoona, Pa., Jan. 1, McKeesport 2, Mansfield, O., 3, Lima 4.

Richard Mansfield: New York City Dec. 16—indefinite.

Shadows of a Great City Co.: New Brunswick, N. J., Dec. 31.

She Co.: Louisville, Ky., Dec. 31—week.

Shenandoah Co.: New York City Oct. 21—indefinite.

St. Felix Sisters: Grand Rapids, Mich., Dec. 30—week.

Still Alarm Co.: Newark, N. J., Dec. 30—week.

Stanley Macy's Co.: Brooklyn, E. D., Dec. 30—week.

Sophie Eyre: Butte, Mont., Dec. 30—week.

Sallie Hinton Co.: Uniontown, Pa., Dec. 30—week; Brownsville Jan. 6—week; Irwin 13—week.

Sol Smith Russell Co.: St. Paul, Minn., Dec. 30—week.

Stowaway Co: Indianapolis Dec. 30—week; Evansville Jan. 4, Nashville 6-8, Memphis 9-11, Birmingham, Ala., 13, 14, Atlanta, Ga., 15, 16, Chattanooga, Tenn., 17, Knoxville 18.

Si Perkins Co.: Athens, Ga., Dec. 31, Atlanta Jan. 1, Macon 2, Americus 3.

Streets of New York Co.: Lafayette, Ind., Jan. 1.

Spider and Fly Co.: San Francisco Dec. 23—four weeks.

Sweet Lavender Co.: Saginaw, Mich., Jan. 1, Kalamazoo 2, Grand Rapids 3, South Bend, Ind., 4, Logansport 5, Frankfort, Ky., 7.

Soap Bubble Co.: Kansas City, Mo., Dec. 30—week.

Salvini: Columbus, O., Dec. 30-Jan. 1, Toledo, O., 2, Detroit, Mich., 3, Chicago 6—two weeks.

Thomas W. Keene Co.: Baltimore, Md., Dec. 30—week.

Turned Up (Sanger's) Co.: Buffalo, N. Y., Dec. 30—week; Louisville, Ky., Jan. 6—week.

Two Old Cronies: Findlay, O., Dec. 31, Lima Jan. 1, Fort Wayne, Ind., 2, Goshen 3, Elkhart 4, La Porte 6, Rochester 7, Peru 8, Como 10.

Two John's Co.: Sioux City, Ia., Jan. 1, 2, Ft. Dodge 3, Perry 4.

Thos. E. Shea Co.: Meadville, Dec. 30—week; Youngstown, O., Jan. 6—week; Wheeling, W. Va., 13-15, E Liverpool, O., 16-18, Franklin, Pa., 20-25.

Thrown Upon the World Co.: Tyrone, Pa., Jan. 1, Johnstown 3, Huntingdon 6, Bedford, 7, Frostburg, Md., 8, Somerset, Pa., 9, Dawson 10, Monongahela City 11, Brownsville 13, Uniontown 14.

True Irish Hearts Co.: Toledo, O. Dec 30—week.

The Wife Co.: Cleveland, O., Dec. 30—week; Columbus, Jan. 6—week; Springfield, O., 13, Dayton 14, Toledo 15, Erie, Pa., 16, Rome, N. Y., 17, Troy 18.

Two Sisters Co.: Poughkeepsie, N. Y., Jan. 1, Newark, N. J., 6—week; Brooklyn 13—week.

Twelve Temptations: Brooklyn, Dec. 30—week.

Time Will Tell Co.: Chicago, Dec. 30—week.

Tin Soldier Co.: Boston, Dec. 30—week.

Ullie Akerstrom Co.: Omaha, Neb., Dec. 30—week.

Uncle Tom's Cabin (Rusco and Swift) Co: Dubuque, Ia., Jan. 1.

Uncle Tom's Cabin (Stetson's) Co.: Youngstown, O., Jan 1, Ravenna 2, Akron 3, Canton 4, Mansfield 6.

Uncle Tom's Cabin (Peck and Fursman's) Co.: Towanda, Pa., Dec. 31, Elmira, N. Y., Jan. 1.

Uncle Tom's Cabin Co.: Barron, Wis., Jan. 1, Rice Lake 2, Sell Lake 3, Cumberland 4.

Upside Down Co.: New York City Dec. 30—week.

W. H. Crane: Washington, D. C., Jan. 30—week.

Will o' the Wisp Co.: Northampton, Mass., Jan. 2, New Britain 3, Middletown 4, Willimantic 6, Woonsocket, R. I., 7.

Waite Comedy Co.: Milton, Pa., Jan. 30—week.

Willis Comedy Co.: Salem, N. J., Jan. 1, Bridgeton 2, Millville 3.

Webber's Comedy Co.: St. John, N. B., Dec. 30—week.

Woman Against Woman Co.: Brooklyn, N.Y., Dec. 30—week.

White Slave Co.: Troy, N. Y., Dec. 30—week.

World Co.: Reading, Pa., Dec. 31-Jan. 1, Mauch Chunk 2, Shenandoah 3.

Wilson Barrett Co.: Washington, D. C., Dec. 30—week.

Wages of Sin Co.: Buffalo, N. Y., Dec. 30—week.

Waifs of New York Co.: Detroit, Mich., Dec. 30—week; Dayton Jan. 6—week; Indianapolis, Ind., 13—week.

Wood-St. John Co.: Toronto, Can., Dec. 30—week.

World Against Her Co.; Philadelphia Dec. 30—week.

Zig-Zag Co.: St. Louis Dec. 30—week; Springfield, Ill., Jan. 6, Decatur 7, Peoria 8, Marshalltown, Ia., 9, Des Moines 10.

Zeffie Tilbury Co.: Trenton, N. J., Dec. 30—week.

OPERA AND CONCERT COMPANIES.

Boston Ideals: Richmond, Va., Dec. 30-Jan. 2.

Boston Stars: Greensburg, Pa., Dec. 31, Latrobe Jan. 1, Somerset 2, Bellefonte 3, Danville 4, Huntingdon 6, 7, Indiana 8, 9, Washington 10, 11.

Bennett-Moulton Opera Co.: Williamsport, Pa., Dec. 30—week; Altoona Jan. 6—week.

Carleton Opera Co.: Troy, N. Y., Dec. 30—week.

Casino (Lamont) Opera Co.: Milwaukee, Wis., Dec. 30—week.

Conreid Opera Co.: Buffalo, N. Y., Jan. 1-4, Rochester 6-8, Auburn 9, Syracuse 10, 11.

Corinne Opera Co.: St. Louis Dec. 30—week.

Duff's Opera Co.: San Francisco, Cal., Dec. 23—two weeks.

Emma Abbott Opera Co.: Galveston, Tex., Jan. 1, Houston 3, 4.

French's Opera Co.: New Orleans, La., Dec. 9—indefinite.

Gipsy Lester Co.: Hamilton, O., Dec. 30—week; Richmond, Ind., Jan. 6—week.

Gilbert Opera Co.: Wooster, O., Jan. 1, 2.

Hatch Opera Co.: Seneca, Kas., Dec. 31, Beatrice, Neb. Jan. 1, Marysville 2, Sabetha, Kas., 3.

Harvard Quartette: Sac City, Ia., Jan. 1, Denison 2, Carroll 3, Jefferson 4, Fort Dodge 6, Toledo 7, Marshalltown 8, Ottumna 9, Albia 16, Kirksville 11.

King's Fool Co.: Chicago, Dec. 30—week.

McCaull Opera Co.: Chicago Dec. 9—indefinite.

McGibeny Co.: Paris, Ky., Jan. 1, Carlisle 2, Maysville 3, Lexington 4, Frankfort 6, Georgetown 7, Danville 8, Lebanon 9, Elizabethtown 10, Glasgow 11, Bowling Green 13, Russelville 14, Owensboro 15, Henderson, 16, Madisonville 17, Hopkinsville 18, Clarksville, Tenn., 20.

Nashville Students: Murphysboro, Ill., Jan. 1, Carbondale 20, Du Quoin 3, Benton 4.

Ovide Musin Co.: Charleston, S. C., Jan. 1, Camden 2, Columbia 5, Charleston 4.

Patti: Chicago Dec. 23—two weeks.

Paola Co.: Baltimore, Ind., Jan 30—week.

Pearl of Pekin Co.: Denver, Col. Dec 30—week.

VARIETY COMPANIES.

Ada Henry Co.: Alexandria, Va., Jan. 2, Richmond 3, 4, Staunton 6, Lynchburg 7, Warrenton, N. C., 8, Greensboro 9, Raleigh 10, Goldsboro 11, Wilmington 13, Charleston, S. C., 14, Savannah, Ga., 15, Brunswick 16, Atlantic 17.

Austin's Australians: Toronto, Can., Dec. 30—week; Buffalo, N. Y., Jan. 6—week.

Connor's Corkonian Colleens: Amesbury, Mass., Jan. 1, Portsmouth 2, Dover 3.

Forrester's Burlesque Co.: Cleveland, O., Dec. 30—week.

Gaiety Burlesque Co.: Jamestown, N. Y., Dec. 31.

Gus Hill's Co.: Philadelphia Dec. 30—week.

Herrmann's Transatlantique Co.: Philadelphia, Dec. 23—three weeks.

Howard Burlesque Co.: Chippewa Falls, Wis., Jan. 1, Dubuque, Ia., 2, Rock Island, Ill., 3, Davenport, Ia., 4, Chicago 6—week.

Howard Athaneum Co.: San Francisco, Cal., Dec. 23—three weeks.

Hyde's Co.: Newark, N. J., Dec. 30—week.

Irwin Brothers.: Cleveland, O., Jan. 6—week.

London Specialty Co.: N. Y. City, Dec. 30—week.

Kernell's Co.: Pittsburg, Pa., Dec. 30—week.

Leonzo Brothers: Frankfort, Pa., Dec. 30—week; Syracuse Jan. 6—week.

Lily Clay's Gaiety Co.: Boston Dec. 30—week.

Nelson's Co.: St. Louis Dec., 30—week; Louisville, Ky., Jan. 6—week.

Night Owls Co.: Chicago, Dec. 30—week.

Rentz-Santley Co.: Louisville, Ky., Dec. 30—week.

Reilly-Woods Co.: Milwaukee, Wis., Dec. 30—week.

Rose Hill's Co.: Beaver Falls Pa., Dec. 31, Washington, Jan. 1.

Valle's Vaudevilles: Baltimore, Md., Dec. 30—week.

MINSTRELS.

Barlow's Minstrels: Troy, O., Jan. 1, Dayton 2, Middletown 3, Hamilton 4.

Cleveland Minstrels: Quincy, Ill., Jan. 4.

Cleveland Minstrels: Ithaca, N. Y., Dec. 31.

Cushman-Thomas' Minstrels: N. Y. City Dec. 30—week.

Eaton-Hogan Minstrels: St. Paul, Minn., Dec 30—week.

Field's Minstrels: Macon, Ga., Jan. 1, Americus 2, Thomasville 3, Jacksonville, Fla., 7, 8, Gainesville 9, Ocala, Fla., 10, Orlando 11, Sanford 12, Palatka 13, St. Augustine 14, Montgomery, Ala., 16, Troy 17, Eufaula 18.

Goodyear, Cook and Dillon's Minstrels: Leavenworth, Kas., Jan. 1, Atchison 2.

Gorman's Minstrels: Burlington, Ia., Jan. 1, Fairfield 2, Ottumwa 3, Oscaloosa 4.

McCabe-Young Minstrels: Petersburg, Ill., Jan. 2, Mason City 3, Clinton 4.

Primrose-West Minstrels: Cleveland, O., Jan. 1, Mansfield 2, Youngstown 3, Beaver Falls, Pa., 4, Pittsburg 6—week.

MISCELLANEOUS.

Bristol's Equines: Selma, Ala., Jan. 1-4, Birmingham 6-8, Rome, Ga., 9-11.

Buffalo Bill's Wild West: Barcelona, Spain, Dec. 26—ten weeks.

Forepaugh's Comb.: Lawrence, Mass., Dec. 9—four weeks.

Gillett's World of Wheels: Rochester, N. Y., Dec. 30—week.

Herrmann: New York, Dec. 23—three weeks.

Hurlburt's Equines: Lancaster, Pa., Dec. 30-Jan. 1.

Kellar: Louisville, Ky., Dec. 30—week.

Montford's Museum: Kensington, Can., Dec. 23—indefinite.

New Orleans Museum: Birmingham, Ala., Dec. 30—week.

Oliver Wren: Constantine, Mich., Jan. 1, Niles 2, Dowagiac 3, Decatur 4, Lawton 6, Paw-Paw 7, Hartford 8, Bangor 9, Benton Harbor 10, New Buffalo 11, Three Oaks 13, Buchanan 14, Ligonier, Ind., 15, Kendalville 16, Waterloo 17, Butler 18.

AN OLD LETTER UNEARTHED.

William Davidge, son of the late comedian, has sent us the following letter of his father's, which has never before been published *in toto*, but yet which may prove interesting to Mirror readers. The theatre he refers to—Lucy Rushton's Theatre—was opened Dec. 3, 1865, on the site of Dr. Osgood's Church on Broadway. It was subsequently known as the Worrell Sisters' Theatre, and later as the Theatre Comique. The communication was sent to the paper called *The People*. It is a quaint composition, racy of the old-time spirit that pervaded the theatrical world:

Editor of "The People:"

My Dear People.—Fully impressed with the absurdity of propounding any more questions or queries relative to the abuses of the stage, and despairing of seeing them amended; I am content to view them grow and fructify until the sufferers, the public, be themselves sensitive of the increasing injustice done them, every hour of their playgoing career.

It is at all times a thankless office to warn a suffering people of their danger from the designs of speculators, and in no phase of life is this more evident than in all things appertaining to the theatre.

How often have we seen flaming announcements of the vast expense such and such an establishment has incurred in the outlay for scenic embellishment and costumes of irreproachable correctness? But how seldom do we see the realisation of these professions?

When the facts are presented in their unpoetic reality, we find one or two new scenes only, and for the costly dresses they are comprised in a handsome velvet doublet and trunks for the leading character (the quality of which, in the way of material, is much improved. if the manager appears in the part), and scarcely anything else entitled to the designation of novelty. With these facts daily presenting themselves and the extreme apathy invariably exhibited by that patient monster, the public, it is little wonder if the evil should go on increasing, until it may possibly expire from a plethora of health.

The millenium of dramatic propriety so much talked of may then, perhaps, burst upon us with acceptable severity, till when we must patiently bear those "ills we have, than fly to others that we know not of."

I perceive that the threat, held out a short time since, of re-opening Lucy Rushton's Theatre is soon to be carried into execution by Mark Smith and Lewis Baker. They are both men of great experience, and cannot fail of success if they are enabled to present the public with a talented company and new pieces of a light musical description. The first, I should fear, would be their greatest difficulty, because they are late in the field to secure the services of the best artists in their particular line, and the actors themselves always view with doubt the stability of an establishment so recently a failure.

I know the impression entertained by some managerial speculators, that if there are no city favorites to be obtained, they can manufacture the article by importing names from the provinces, but this is a hazardous and an expensive investment, because the public take time to appreciate new comers, and being unknown, however clever, are not attracted to the theatre where they appear, as they are to view the efforts of their favorites.

This is an indisputable fact, and I have seen it verified in every instance where the experiment has been tried.

For the quality of the plays to be produced, our dramatists seem to make but little headway in that class of literature, but have to depend entirely upon the efforts of English burlesque and extravaganza writers, who necessarily write for the English markets; and when their pieces are translated here, all the allusions to the leading topics of the day are not understood in this part of the globe. I have seen many attempts to re-write pieces of this class, but the result is seldom satisfactory.

I have heard it whispered, that a young gentleman of Boston has lately exhibited great ability in burlesque writing, and acting, at some private representations. His friends and admirers are most sanguine about his reaching the topmost round of the drama, in that department, and I shall be delighted, as I am sure others will, to find their expectations realised.

As I believe, I have before inferred, there is more than meets the eye in an acceptable talent for the burlesque writing. Few minds, save those who are alive to the nicest sense of humor, are able to indite compositions of that character; and the result of this teaching, upon their hearers, is very apparent in places where such amusements take a prominent stand among the people. I know there is a class who sneer at burlesque in like manner, that some of our exquisites pay such devotion to the opera, to the total neglect of the drama; but these are but one drop in the bucket of public desire, and only show their utter want of sense and appreciation.

I well remember ten years since in New Orleans, that the inhabitants, with very few exceptions, of French extraction, and residing in that part of the city, where their language is chiefly spoken, had a distaste and utter contempt, for all performances not in the Gallic tongue. Indeed, they avoided, as much as possible, the use of the English language, or contact with those who spoke it. This is a curious exposition of conceit, but it was very observable, when I was in the South, about the time here stated.

In a very short time, my dear People, the doors of all the city theatres, will be opened, and their tempting bills of fare, published to admiring crowds, who will impatiently hover round the portals, for admission to their favorite places of amusement; while those who wield the managerial sceptre, will vie with each other, to produce constant novelty, wherewith to appease the playgoing appetite. You, my dear People, I know, will rejoice at this, for the warm months, are a sad penance to those who are expected to descant upon the merits or demerits of plays and players, while the former are carefully packed away in the prompters' closets, and the latter, enjoying their *otium cum dig.*, which they so much need after the toils of a laborious season.

That we may not be disappointed in our expectations of the intellectual wealth in store for us, is the most earnest desire of yours truly,

Veteran.

"LA GRIPPE" HITS THE PROFESSION.

The following is a complete list up to date of the members of the profession who are suffering from influenza this week, so far as can be ascertained: Fred Hallen, of Hallen and Hart; Esther Williams of the Bluebeard company; Adelaide Thornton and Miss Comstock, of the Lord Chumley company; Eugene Canfield, of A Midnight Bell company; Charles O'Brien, of The Twelve Temptations company; Marie Jones, of The London Gaiety company; Fritz Williams, of the Lyceum Theatre company; Hardie Kirkland, of The County Fair company; Henry E. Dixey.

Among those that have also had a visit from the Russian epidemic recently, are Agnes Booth, Caroline Hill, George Clarke, Pat Rooney and Lidiana Miska.

"La grippe" was the cause of the closing of the Hollis Street Theatre, Boston, last Friday night. Adelaide Thornton and her understudy, Miss Comstock, were both prostrated with an attack, and as a result the performance of Lord Chumley could not be given. The audience was dismissed and money refunded.

INTERESTING COMMUNICATIONS.

THE BOOK CRITIC AND THE DRAMATIC CRITIC.

PHILADELPHIA, Dec 28, 1889.

To the Editor of the Dramatic Mirror:

SIR.—In relation to the difference that Mr. Brander Matthews and his friend found between the criticisms upon their books and upon their plays, it is susceptible of a very simple explanation.

The book critic generally is unprejudiced. The publishers of books are many and the market large, and the success of one book does not stand in the way of another. If the critic is himself an author he may feel and show in his notice a little natural jealousy; but Mr. Matthews' book, if a success, will not materially stand in the way of the unpublished manuscript which the critic has in his bookcase.

But in the case of a play it is different. The number of theatres whose managers are in the habit of bringing out new plays is limited, and the success of Mr. Mathews' play to a dramatic critic who has three or four new plays of his own which he is continually striving to get produced, seems simply intolerable. What can the managers be thinking of, to produce such "rot," and give the critics fine play the cold shoulder?

This accounts very clearly, I think, for the disparaging notices that native plays so frequently receive. And it seems to me that every publisher of a great city newspaper should insist that its dramatic editor should not only abstain from writing plays, but have no pecuniary interest in any play whatever.

For the same reason managers should not hand over new plays to be judged by men who are themselves either authors or "adapters," or interested in those who are.

I have seen it stated that in France this rule is strictly insisted upon. Its fairness and justice require no argument. And until both the judges and the critics of new plays are men who have themselves no private interest in having the plays rejected or condemned by the public, it will be in vain to expect the growth of a great American drama.

FAIR PLAY.

ANOTHER CLASS OF SUFFERERS.

NEW YORK, Dec. 27, 1889.

To the Editor of The Dramatic Mirror:

SIR.—Now, that managers are troubled as to loss of money in one-night stands, no one seems to be willing to tilt the lance for another description of sufferers from this cause.

In nearly all contracts signed by members of traveling combinations, a clause to this effect is inserted, viz.: "Should any non-paying nights occur, through accident, sickness, delay on the railroad, riot, fire, railroad accident, public calamity, or other unforeseen causes, where time is lost, then the said party of the second part is not to receive any salary for said time lost."

If demurred to, a manager remedies the matter by engaging another person to fill the part.

In one company—a good one financially and artistically—of which I have been a member, one night was lost by a delayed train, there being only one line connecting with the main road by which this town could be reached. Close connection was impossible, if delayed longer than a half hour. A special could not reach the town in time to play. The railroad company refused to make good, saying the tickets of the company reads only to the connecting city, obligating them to make no connections.

Then the management deducted from the salary of each member one-sixth of his salary. In law, to share a loss of a company establishes, or constitutes, a partnership; or, in other words, a commonwealth.

Why, then, in the name of all that's just and right, were the members of that company not given a percentage in proportion to the company's gain the week following?

This is the common experience of every traveling member of our profession. Is there no remedy for such cases?

The cause is not an unjust or even a charitable one. Will not others, who have met with this matter to their loss, give an expression of some kind on this subject? Yours truly, A SUFFERER.

HUMOROUS CHRISTMAS GIFTS.

CINCINNATI, O., Dec. 26, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Believing it is the custom of our profession, upon receiving any special kindness or delicate attention from our professional friends, to send due notice of said courtesy to you, I cannot refrain from writing you of the beautiful array of costly and elegant gifts with which an unselfish and indulgent company have favored me, believing you will take as much pleasure in the perusal as did I in their receipt.

Imagine, if you please, dear MIRROR, the surprise which greeted me when, upon going to my dressing room on Christmas Eve, I noticed a long dark article, particularly adopted to feminine foot-gear nailed upon the door, above which article was written in a free bold hand: "This is Sibyl's! Small favors thanktully received," which surprise was only surpassed by my keen delight in the knowledge of being so universal a favorite. (You know, my dear MIRROR, you have always asserted that virtue is its own reward.) And when, in presence of the entire company, who, family-like, crowded about the door in order to catch the first dawn of the broad smile which very speedily spread itself over my enjoying face as I noted the contents of the prolific stocking.

First of all, a fair and unused cake of Cashmere bouquet soap, which retails, never under one, at twenty cents, and about which was wrapped a spicy advertisement for "Foolems dye for the whiskers," greeted my astonished gaze, which princely gift was donated exclusively and entirely by our first old man villain, (not our villainous old man) S. E. Springer.

Then came a very swell champagne cork from which, alas! the bottle had previously been drawn, which cork was attached to a most artistic stage cord; artistic, because of its having passed through so many artists' hands, do you see, upon which was written these fatally prophetic words: "This is the nearest you'll get to it this evening." Signed by our virtuous, though manly hero, Forrest Robinson.

Next came an infant's nursing apparatus, from Mr. W. H. Thompson, our oldest, and therefore worst, villain, and with it these truly villainous words: "Some day, some day!" Then a fine new bristling toothbrush, the intrinsic value of which must have at least been eighteen cents, upon the covering of which was written in "an easy come, easy go," style compliments of the season! Clarence Heritage, our heaviest villain. Next an entire package of *decollete* cigarettes, full and complete, be it distinctly understood, donated by courtesy of Mr. Alf Fisher, together with the promising phrase, "I'll join you anon." Then came a small bit of well masticated gum, together with a new, and untried piece from Mrs. Boswell with the racy lines: "You pays your money and you takes your choice." Which gift was followed with a very much soiled and freckle-faced Japanese fan from little Gertie Boswell, since the receipt of which I am prepared to negotiate for the role of Yum-Yum. Then came a decrepit collar button and small bone file, from which the file had been extracted, exposing the bare bones, to which indecent affair was attached these ambiguous words: "Like greets like." Am I, indeed, grown so thin? Last, but not least, came a fine specimen of a moth-eaten orange, from Miss Maggie Holloway, our clever soubrette; upon which mangy fruit was pinned these touching words: "We have done our best." In consideration of which praiseworthy effort, I now aver my entire appreciation and extend my card of thanks to each and every member of Eugene Tompkins' Boston Theatre Company, gratefully and heartily,

SIBYL JOHNSTONE.

NO OTHER PROFESSION COULD DO IT.

CHICAGO, Dec. 28, 1889.

To the Editor of the Dramatic Mirror:

SIR.—You are entitled to something more than perfunctory congratulations yet it is not an easy matter to find just the words and expressions one might wish to use to convey to you the pride and pleasure one feels over the Christmas MIRROR. It so far excels its predecessors in artistic embellishments and representative qualities as to remove it from a plane of comparison.

A cursory glance through its rich pages has set me to wondering whether any profession, excepting that of literature, could, on the spur of the moment, as it were, produce so entertaining a volume. For, to the credit of the profession, be it said, it is, to a large extent, a professional product. And herein, I fancy, will lie its chiefest charm for the general reader. Very truly yours, MILTON NOBLES.

MATTERS OF FACT.

Jacob Litt is steadily coming to the front as one of the leading managers of the West. He has just secured a ten years' lease of the Standard Theatre, Chicago, and will conduct it as a first-class popular priced house in connection with his other houses. The Standard Theatre will be opened under Mr. Litt's management, on or about Jan 19, 1890. This house has been thoroughly renovated and refurnished. The prices will be 15c., 25c., 35c., 50c., and 75c.; box seats, $1. Time all open for first class attractions. Mr. Litt's other theatres are The Bijou Opera House, Milwaukee, Wis., The Bijou Opera House, Minneapolis, Minn., and the New Grand Opera House, St. Paul, Minn., now in course of construction and to be completed May 1, 1890. Write or wire Jacob Littt, Bijou Opera House, Milwaukee, Wis.

"Of all the holiday publications I have seen the Christmas MIRROR stands in the front rank as a well-written, beautiful and interesting number, and the profession should be proud of it."—*Edwin Arden.*

Miss L. Rosenfield, the typewriter, can fill orders to have plays typewritten in six hours.

Among the Pines is to let on royalty.

Barry Johnson in Eagle's Nest has open time for week stands.

Little Olive Berkley is reported to have made a pronounced success in the titular role of Lord Fauntleroy in Australia.

"It is a daisy, and no mistake. A happy and prosperous New Year to THE MIRROR and its staff."—*John F. Froidel, Sheboygan, Wis.*

Manager Gustave Amberg, of Amberg's Theatre, this city, will play on shares first-class English combinations for the Summer season.

"Your Christmas number is a beauty this year. It is admired very much by all who have seen it."—*Harry Schereder, Freeport, Ill.*

Kittie Rhoades is at liberty for this season and next, and may be addressed Rhoades Lodge, Port Byron, N. Y.

"The Christmas MIRROR is certainly a thing of beauty and compares favorably with any Christmas edition of any paper in this country."—*Will V. Holley, Austin, Texas.*

Manager A. G. Bierbauer, of the Grand Opera House, Mankato, Minn., is now booking first-class attractions for this season and next. Size of stage, 40x60. Mankato is the largest city between St. Paul and Sioux City.

"The Christmas number is pronounced by the papers in this city the best and most artistic of any holiday number received."—*Joseph N. Maas, Hamilton, O.*

Manager W. A. Alexander, of Library Hall, Warren, Pa., wants good attractions immediately. The house is a ground-floor theatre with 1,000 folding chairs. Only one attraction a week.

"Was pronounced by everyone who purchased it (and they can be counted by the hundreds here) a work of art. Sixteen copies have been sent to a firm of prominent bookbinders here to be bound. It is a handsome souvenir and an ornament to any library."—*E. A. Levian, Toronto, Canada.*

Primrose and West's Minstrels are reported to have played to tremendous business on the Oil Circuit, in Bradford, Erie, Hornellsville, Oil City, Elmira and Olean. Since this organization started out this season, their record has been one of banner houses everywhere. They are repeating their successes of previous seasons, and easily keeping in the van of minstrelsy.

The Christmas souvenir editions of THE DRAMATIC MIRROR, have already become famous, but the issue for this season, when taken as a whole—counting paper, typography, drawings and literature—is superior to any work ever sent out by publishers of periodicals in America, and America leads the world in such matters. The front page of the cover has a design in rich colors of a lady in walking costume, holding in her arms a cupid. The last page represents scenes from The Rivals, with Joe Jefferson as Bob Acres; W. J. Florence as Sir Lucius O'Trigger, and Mrs. John Drew as Mrs. Malaprop. There are forty-four pages of well-edited articles on subjects connected with the stage, and illustrated by the artists of the country.—*Fort Worth, Tex., Gazette.*

IN THE COURTS.

THE ARTHUR-LACY RUPTURE.

Joseph Arthur, the author of The Still Alarm, and Harry Lacy, who has taken the leading part in the play, that of Jack Manley, ever since it was put upon the stage, are no longer satisfied with their business relations, and Mr. Arthur has begun proceedings in the Supreme Court to dissolve the copartnership. Last week application was made to Judge Lawrence in Supreme Court Chambers by lawyer Henry Thompson on behalf of the author of the play to have a receiver appointed, pending the settlement of the dispute, to take charge of the partnership assets. The order required the actor to show cause why he should not be enjoined from interfering with the play, except to perform his usual part, and why Mr. Arthur should not be appointed temporary receiver.

The copartnership between Mr. Arthur and Mr. Lacy, for the production of The Still Alarm, was entered into June 21, 1889, for ten years, with the privilege of renewal. Mr. Arthur, in his complaint, says that a very large business has been done and that the play has been highly successful; that there is in the hands of the treasurer copartnership funds largely in excess of any liabilities. The actor, according to agreement, was to play the leading part, give his personal attention to the stage direction, and pay all the preliminary expenses. These were to be returned to him whenever the partnership terminated or he withdrew from it. The actor was to produce it for a half interest. The Engine House Scene has been patented by Mr. Arthur, and is his property. Last August he paid to Mr. Lacy one-half the amount of preliminary expenses advanced by him. Early in this year the contract was renewed for the present season, and in September the company started out on the road. Disagreements arose about the selection and discharge of artists and their salaries, and Mr. Arthur declares that Mr. Lacy wilfully and deliberately interfered with him in the management of the company, assumed to hire artists and discharge others without his knowledge, employed others who were grossly incompetent, declined to come to an agreement about different important matters, and hence made it impossible for their business relations to longer continue. Mr. Arthur further says that in September last that Miss Elsie Lombard, who had been engaged to take a part in the play, was discharged without a trial by Mr. Lacy, although they had made a contract with her, and the result was that she brought a suit against them to recover $2,000 damages for breach of contract, which action is still pending. Mr. Lacy then engaged Miss Virginia Harned to play the leading female part of Elinore without consulting his partner. She played from Sept. 16 to Oct. 23 last in different cities, and although a capable actress, playing her role conscientiously and with entire satisfaction, she was discharged without cause upon the last-mentioned date by Mr. Lacy while the company was at St. Louis, the latter declaring that she should never place her feet upon the stage with him again, but if she was allowed to do so he would not continue with the company. Mr. Lacy then insisted that his wife (Kate Hawthorne) should play the part of Elinore. Mr. Arthur states that she was not the under-study of the part and was entirely incompetent to fill it, but rather than allow the company to disband and not fulfill the contracts which have been made for the balance of the season, he, under protest, has permitted Miss Hawthorne to play this role. Since then Miss Hawthorne has threatened to bring a suit for damages for breach of contract. In addition to these facts the manager avers that Mr. Lacy caused false stories about his conduct with an actress in the company to come to the knowledge of Mrs. Arthur, thus attempting to destroy his domestic peace. Finally on September 25 last, while the company was at Washington, Mr. Lacy assaulted his manager, who wants now to wind up their business relations and is willing to pay the actor the half of the preliminary expenses of producing the play, which is about $1,150. In addition to the complaint Mr. Arthur makes an affidavit in which he sets forth different instances when Mr. Lacy tore his name off the programmes, put his wife's name on them in the place of Miss Harned, and asserted that he would not go on the stage if the latter's name appeared on the programmes. In view of his large experience as a manager Mr. Arthur said that he was better fitted than any other person to act as receiver of the partnership and to carry out the contracts already entered into.

W. H. Strickland, the business manager of the firm and Benjamin D. Deane, assistant stage manager, also made affidavits corroborating certain statements made by the manager.

Miss Harned also made an affidavit in which she declared that after she appeared in the part of Elinore Mr. Lacy expressed himself as being greatly pleased with her performances. After the company reached St. Louis, at the conclusion of the Wednesday matinee, Mr. Lacy became exceedingly angry with her, without cause and stated that he would never appear upon the stage with her again and that she was discharged. Mr. Arthur requested her to continue to perform her part, but Mr. Lacy refused to allow her to go upon the stage, and kept her costumes locked up and forbade her to go into the dressing-room. Miss Harned states that the sole cause of her pretended dismissal arose from the ungovernable temper of Mr. Lacy, and that she intends to establish her rights by an action for damages.

Mr. A. H. Hummel appeared in the interest of Mr. Lacy and presented the latter's affidavit giving in detail his version of the troubles between himself and his manager. His story is to the effect that The Still Alarm had been rejected by nineteen different managers and actors before he accepted it. He thought it might be made a good one if properly performed and some changes made in it. Under his directions Mr. Arthur altered the play, and at his suggestion introduced the firemen's chorus, a tableau in the last act and much dialogue. Mr. Lacy supplied the funds necessary for the production of the play because the author was without money. About $4,000 was expended in this way. After the contract had been executed, Mr. Lacy discovered that Mr. Arthur was incompetent to perform the duties of manager. When asked to make up the route for the season he said that was something he could not do as he had never "booked a route" and could not do it. At that time Mr. Lacy was busy preparing for the production of the play, but notwithstanding this he booked the route so successfully that at the expiration of the first season the profits were nearly $40,000. It was such a success for the first two weeks that Mr. Arthur's share of the profits was over $1,300. Although Lacy said that he was to be reimbursed for his outlay out of the first profits, yet he was kept waiting for it nearly two years. As soon as the play became a success then Mr. Arthur's attitude changed, and he seemed to differ with Mr. Lacy upon almost everything, and sought in every way to make his position an uncomfortable one. He wanted to assume the entire management of the organization, and demanded that his wife should play Elinore and that Mr. Lacy's wife should play Cad, the soubrette part. There at once was trouble about the parts to be played by their respective wives, until each took a part. In England the play was equally successful, and during the second season in this country it made over $50,000. When the last season was ended the actor mapped out the route for the present season and secured all the contracts for the time required. Since then he has, with but few exceptions, engaged all the performers.

As to Miss Lombard's engagement, Mr. Lacy said that it was at the request of Mr. Arthur, and her discharge was also with his knowledge and consent. She had a suitable trial at three rehearsals, and her performances were found to be unsatisfactory. At last in Philadelphia she stated that Mr. Arthur had discharged her and had refused to pay her the two weeks' salary due under the contract. Regarding Miss Harned's discharge, the actor admits that he dismissed her, but says that he was justified in the course he took. He found her amateurish and lacking in force. On the opening night in Philadelphia, he also stated, she wore a large white fur boa, which interfered with his part in the performance. His part required him to embrace her, but the boa constantly interfered with him, and he found it impossible to play the scene without getting the fur in his mouth. He then requested her not to wear the boa. She complied for the time being with his request. Subsequently she became careless in her performance, gradually growing worse, and finally began trifling with the scenes to such an extent that she interfered with the whole performance and spoiled all his climaxes and the effect of the play. When he asked her to be careful she treated him with contempt and sarcasm. One night in Washington when she said she would not be ready to go on the stage and that the orchestra would have to play another overture, he only compelled her to be on hand to play her part by saying that if there was a stage wait there would also be a fine. While in Baltimore, when he again remonstrated with her, she replied that the part was all "rot" and that he could not expect great work for forty dollars per week. At the opening night in St. Louis, Mr. Lacy stated that her first scene was "gayed" and laughed at because of the indifferent manner in which it was played. During rehearsals when asked to play as she was requested, her reply was: "If Mr. Lacy will go on and play the scene I will go on and give imitations of him." On another occasion when the scene requires her to rush into his arms and just as he was about to kiss her she stuck the fur boa into his mouth and the lines were knocked entirely out of his head. After that performance the actor told Miss Harned that she should never act with him again. After that Mrs. Lacy played the part for weeks but did not receive any salary, which was sent to Miss Harned by Mr. Arthur, who recognized her only. Miss Blancke was subsequently engaged and is still with the company.

Mr. Lacy further said that he had played the part of Jack Manley 754 times, and had always been the champion of his partner. The profits of the season thus far are about $18,000. Mr. Lacy stated that he was willing to perform his contract, as he has made the play what it is, and that unless he played the principal part the injury to the business of the company would be very great. He concluded by saying that he would continue playing to the end of the season if paid $12,000, or he would now give Arthur $12,000 for his interest in the play.

After considering the case Judge Lawrence decided that a receiver should be appointed and suggested that the parties agree upon the person to assume the duties.

A RECEIVER FOR E. E. RICE.

Manager E. E. Rice's troubles seem to be interminable. The latest phase of the legal complications in which he has become involved is the granting of an order by Chief Justice McAdam of the City Court directing that a receiver of his property be appointed. This step was taken under an old judgment secured in July, 1883, by Alfred S. Seer for $815.12 against the manager. He was ordered to appear in supplementary examination, time and again, but failed to do so, and recently a motion was made to punish him for contempt. The manager explained that he was in Cincinnati at the time set for the examination and that he had also paid a small portion of the judgment. The judge declined to punish him for contempt but thought proper to appoint a receiver.

THE MISSES TALBOT SUE MANAGER HERRMANN.

The Misses Minnie and Kitty Talbot, who were members of Herrmann's Vaudeville company, and were recently dismissed because of their connection with the Lederer trial, have begun suits against Manager Herrmann for damages for being discharged. They claimed to have been dismissed without any notice, and in bringing their suits rely to some extent upon the stipulation in their contracts, which provides that dismissal without a month's notice makes the management liable to pay a forfeit of $500 to each singer.

COMMENT.

A TIMELY REPRIMAND.

San Francisco Chronicle.

Minnie Maddern, in a bright article in THE DRAMATIC MIRROR of Dec. 14, gives her professional brother a much needed rap. Anyone at all familiar with actors knows that they consider themselves abused and overworked. Miss Maddern's gentle reprimand, coming as it does from one of the workers in the profession, is to be noted. Among other things she says: "I don't want to be harsh with the average young 'actaw.' He is nearly always a pretty good fellow at heart, and I care for him and his profession too heartily. But I would like to give him a drubbing occasionly."

IN SELF-DEFENCE.

Baltimore American.

A. C. Gunter, the author of Mr. Barnes of New York and some successful plays, was refused admittance to the Calumet Club, of New York, on the ground that he was an author. Mr. Gunter was naturally prostrated by the shock, but recovered sufficiently to invest $34,000 in a brown-stone house. The action of the Calumet Club in preserving its aristocratic exclusiveness by thus putting a boycott on brains will probably be defended on the ground of self-defence.

SECOND AMERICAN TOUR.

Wilson Barrett

AND HIS

Complete London Company.

Dec 30—Washington, National Theatre, one week; Jan 6—Philadelphia, Walnut Street Theatre, two weeks; Jan. 20—Chicago, Columbia Theatre, three weeks.

CLARK S. SAMMIS, Manager.

FRANK MURRAY, Business Agent.

NOTICE TO MANAGERS.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres they will be prosecuted to the full extent of the law.

ROBERT FULFORD.

ADDRESS

"Lew Dockstader,"

BINGHAM HOUSE,

PHILADELPHIA, PA.

UNTIL JAN. 5, 1890.

MARGARET

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MR. RICHARD MANSFIELD

Presenting Shakespeare's Tragedy,

KING RICHARD III.

AND OTHER PLAYS

MR E. D. PRICE, Manager.

F. F. MACKAY,

The Distinguished Character Actor,

Teaches the art of Acting and Elocution thoroughly. Plays revised and directed for either private or public exhibitions.

Rooms 16 and 17, Broadway Theatre Building, Broadway and 41st street, New York.

THE ACTOR'S STORY.

Told in the dressing-room.

Yes! I am sour and crabbed
When even the best has been said,
And the boys hit it right when they call me
By the name of "Vinegar Ned."

But little they know of the causes
That go to embitter a life;
Of the heartache, and the memory
That cuts like a cruel knife.

And I have that to remember
Which makes me long for the day
When the fate which cursed me so long ago
Shall pity and take me away.

You would like me to tell you about it?
'Twill be hard for me to do,
And I've never opened my lips before
About this, except to you.

But it cannot be worse to tell you,
Than to think of it early and late.
There'll be time enough between the acts;
So I'll talk to you while we wait.

Let's see! I am nearly forty-five;
So it's twenty years between.
To-night and the year I was twenty-four,
And my darling, seventeen.

My own, my dear little Alice!
I think I can see her yet,
As she stands at the wings with me, waiting
For her cue to go on as soubrette.

Yes! She stands before me as I speak,
Her presence fills the room;
Again I feel that dying kiss,
Cold—icy; a kiss from the tomb.

Where was I? Oh, yes, I remember;
For a moment my head went wrong,
And I seemed to hear, through the orchestra's blare,
Her voice in a sweet old song.

Well, I played the juvenile lead those days,
And was counted a rising man;
For I worked for a home for a wife betrothed,
As only a lover can.

How we used to talk of that home, half-hid
By its vines, from the Summer noon,
And just removed from the city's noise,
That was all to be ours—so soon!

That night! shall I ever forget it?
'Twas a new play's opening night,
One of those lurid melodrames
With murders, songs, red light.

I played the part of a soldier,
A private "Pierre Gillette,"
And my little betrothed was cast for the part
Of a pert vivandière, Finette.

The piece was very plotty,
But the motives exceedingly clear;
A vivandière loves a soldier,
He loves—a vivandière.

The curtain rose on a house that night
That was filled from the roof to the pit,
And the plaudits that shook the old place proved
That the play had made a hit.

I remember she came to me at the close
Of the act (she had had a recall!),
And said that our home with its clustering vines
Seemed not so far off, after all.

Well, the fifth act neared its close at last,
I had been condemned to death—
A soldier's death at his comrades' hands,
In the early morning's breath.

I stood with my eyes unbandaged
(Left free at my own desire),
To gaze on death as a soldier should,
Awaiting the order, "Fire!"

When just at the word, with a pardon signed,
Crying out that I was free,
Finette rushed on and received the charge
That had been intended for me.

Sharp and clear rang the rifles.
With a shriek and a sobbing cry,
Just as the curtain descended,
She sprang to my arms—to die!

The house rang with plaudits; I praised her,
And stooped for a kiss where we stood;
When something splashed warm on my clinging hands.
I looked, and—good God! it was blood!

How had it happened? God knows!
And whoever had handled that gun;
But there she lay dying—at the dawn
Of her womanhood just begun.

Of course they sent for a doctor.
How I tried to think 'twas a lie,
When he gave one look and shook his head,
And told us she must die!

Once she opened her eyes, fast filming,
And gasped out, "I love you, Ned!"
Then a word or two of a little song,
"When shall we twain be wed?"

Close in my arms I held her,
While the rest stood awe-struck by,
And the red blood dripped, and the doctor
Turned away with a choking sigh.

Then, just as the death shadows deepened,
Two weak hands groped for my head,
And drew it down for a last, long kiss,
And there lay my darling—dead!

* * * * * *

And over it all has fallen
The heart-pain of twenty years,
And my eyes have been dry so long, that I thought
I could tell it without these tears.

But it makes me wild when my mind goes back
O'er these twenty years of hell.
Hark! quick!—I must hide these stains with rouge!
For there goes the prompter's bell.

ROBERT PATON GIBBS.

One of the handsomest Christmas numbers of the season is that of THE NEW YORK DRAMATIC MIRROR. The bright, attractive colors of the lithographic frontispiece give earnest of the entertainment to be found within; and the average reader will be amazed to observe how common a gift literary talent is among the theatrical profession. There are poems, both grave and gay, by Minnie Maddern, Edward H. Sothern, Margaret Mather, Emma V. Sheridan—the daughter of Gen. George A. Sheridan—Celia Ellis, Louise Pfaffin, Charles Kent, Nath. Childs, Wesley Sisson and many others, and all well worth perusal. "Adonis" Dixey's "Squashanville Idyl" is most amusing; Rhea writes of "The Théâtre Michel" at St. Petersburgh; Madge Kendal contributes a lively article upon "Nuts"; H. B. Conway gives a side-splitting account of some "Unrehearsed Effects," and "Flotsom and Jetsam," by Milton Nobles, is a glimpse of the actor's life "on the road." Dion Boucicault discusses "The Theatre Orchestra," "Our Mr. Bisbu," by Harrison Grey Fiske, and "That Comic Man," by Wilson Barrett, both tend toward pathos. This, however, is but an imperfect list of the excellent articles in prose and verse with which THE MIRROR is crowded. In addition to the numerous illustrations, comic and otherwise, there are portraits of such well-known actors and actresses as Wilson Barrett, Bessie Sanson, Sadie Martinot, Kate Forsythe, Mrs. Berlau-Gibbs, Charlotte Tittell, Lidiana Misha, Frank Lander and Edna Carey; while the lithographic back of the cover represents scenes from "The Rivals," in which Jefferson appears as Bob Acres.—*New Orleans Times-Democrat.*

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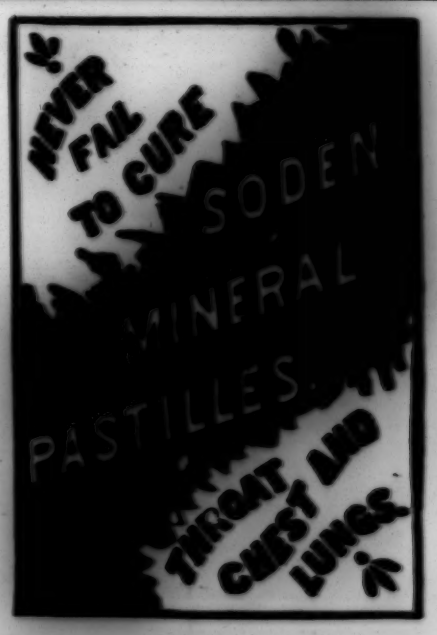

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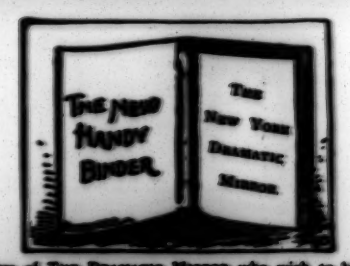

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Managers of theatres are hereby notified that William L. Lyboult has been dismissed from the

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[illegible] will please kindly take due notice.

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CHICAGO, ILL., Dec. 23, 1889.

Legal action has been taken by the undersigned, proprietors and managers of Husband, Jr., to prevent one A. K. Arthur, of 1351 Washington Street, Boston, Mass., from foisting upon the public a company represented as the original Chicago organization, and as presenting the latest and most successful spectacular extravaganza version of Husband.

The said A. K. Arthur has, by specious pretexts and by the use of lithographs and cuts, the property of the undersigned, stolen from the windows of stores in the city of Boston, induced several managers in New England to book his alleged attraction.

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